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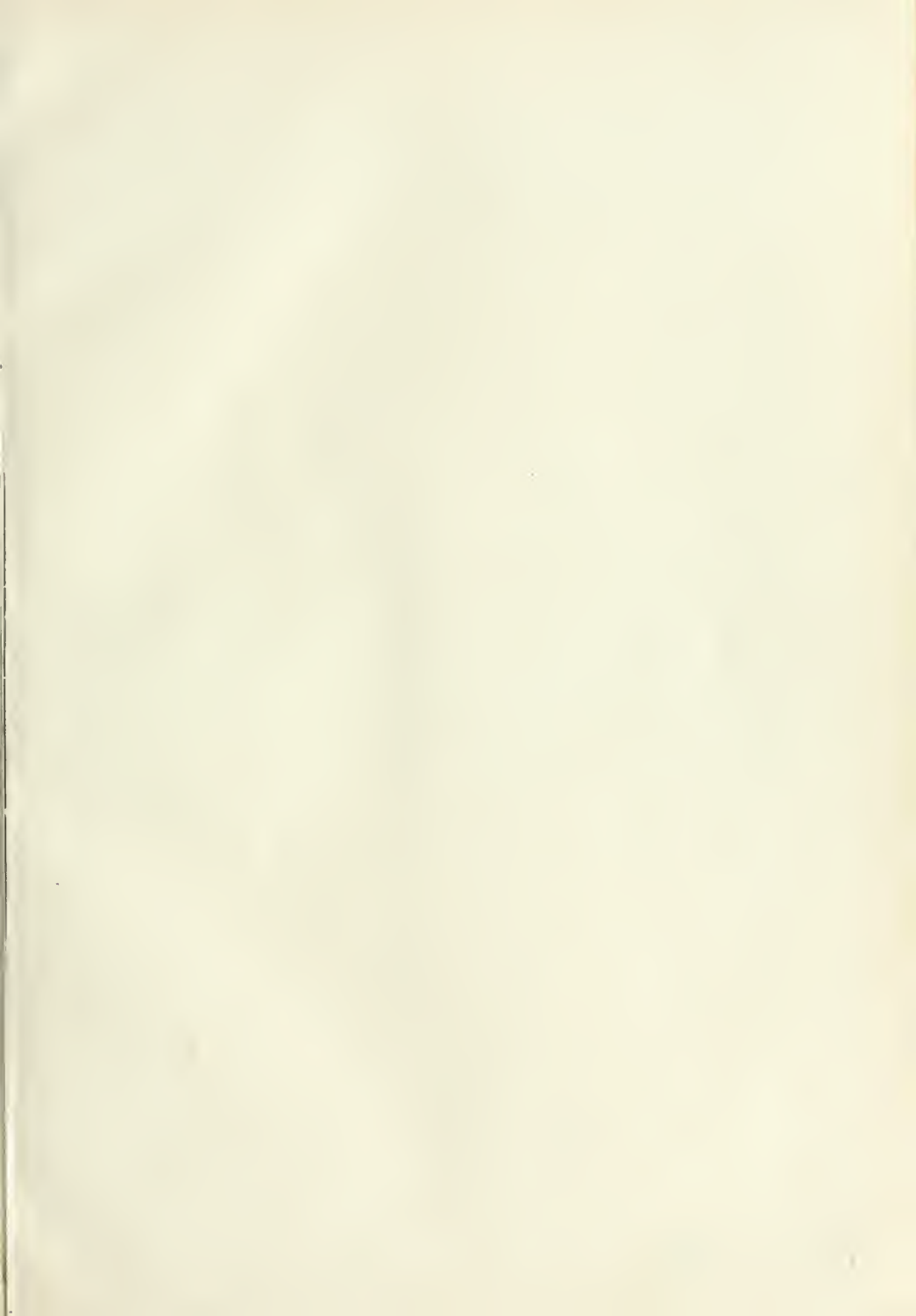
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PAINTER OF NAVAL ACTIONS BY JAMES BARNES

A THE work of Carlton T. Chapman as a painter and illustrator requires no introduction to the American public. His open wind-swept spaces of the ocean, wide sweep of boundless horizons, silver grey fogs, rock-bound coasts and peaceful harbours have been seen at many galleries and exhibitions—at this he has shown himself past-master. But to his work as a marine painter has been added the gift of representing with a truth, a feeling and a spirit, that few have obtained, the doings of man in combat on the sea.

In the days of wind and sail there was a quality of romance, a picturesqueness, that now is lost forever. All this Mr. Chapman has caught and portrayed in his paintings of naval actions. The plunging bows, the shattered yards and spars, the shot-riddled sails, the flare and smoke of the broadside—he brings it all back to us. As someone expressed it, in looking at his picture of the Battle of Cape St. Vincent, "it is all there but the sound."

See Nelson's gallant wreck of a proud fighting-ship with but one mast standing, all aflame from the fire of her great guns, edging in for still closer action, with two great ships of the enemy that seem to cringe from the desperate onslaught. Here all is motion; the confusion of tangled cordage and splintered bulwarks, all the blare and bursting of the fight—"the noise of the Captains and the shouting." Even the turbulent sea, tortured with splashing shot, is part of it.

Mr. Chapman's painting suggests all that is going on in the crowded 'tween decks, the cheering, half naked men at hand spike, lanyard and sponge and rammer—in all his battle pictures nothing seems motionless, and nothing is *impossible*. For the sake of composition he sacrifices not a whit of reality. The direction of the

wind that backs the topsail of one vessel flat against the mast propels the full-bellied main course that is urging the victorious enemy across her bow. The taut weather shrouds and braces show the strain on topmast and topgallantmast.

Knowledge of naval architecture and sailor craft must be at the artist's finger tips to make such pictures real to sailors, and but a glance of the tutored eye is necessary to show that Mr. Chapman has blended both knowledge and paint craft in his composition.

It is often a moot question whether art should ever represent the intensely dramatic—it is claimed that the portrayal of a situation or the telling of a story is a fictitious aid. It is all a matter of the assisted imagination. The "giving out" of the real *feeling* of a picture, be it a calm landscape or a dramatic moment arrested and placed upon the canvas, depends not so much on what is painted there as upon what is brought to the painting itself by the beholder. The end is the same whether it is a landscape that makes one draw long, equal breaths of satisfaction and contentment, or whether the blood is stirred and the pulses heightened by the representation of movement and intense action. As one gazes at Mr. Chapman's canvases there is felt a stir of the blood—they present the dramatic moment and tell the story, and this belongs to art.

Look at the painting entitled *The Spanish Main*. Against the background of silvery mist a vessel of the seventeenth century lies anchored off a rocky shore. Her loosened sails hanging from the yards are ready to be spread. The whole composition suggests a tale of mystery—the atmosphere is full of it. And note in the painting entitled *The Conquerors*, bluff-bowed ships they are of the same romantic age—the age of discovery and conquest, of buccaneers and pirates and the huge fleets of a hundred sail. Invincible, indeed, they look with their storied galleries and sloping quarter decks; their mast-heads gay with

A Painter of Naval Actions



POSTER
"WAR TIME"

BY CARLTON T.
CHAPMAN

bunting, breathing of conquest and fresh from victory.

The night action between the *Uasp* and the *Iron* Mr. Chapman has given us in a tableau of dramatic values. The stabbing red flashes of the guns, the rush of the black hulls through the water. It was in such a scene as this, perhaps, that the little *Uasp* fought her last fight with a British ship of twice her rating, and sank with the heroic Blakeley and his gallant crew. The old frigate *Constitution* and her victories have been a favorite subject of Mr. Chapman—he has painted her in all her actions, the painting reproduced with this article showing her and His Britannic Majesty's ship, the *Jawa*, after the battle of December 20, 1812.

In none of his paintings the artist has given the combat at close hand, nor has he been partial in representing altogether American victories. The American frigate, *Dana*, he has represented in her last and fiercest fight with the British brig, *Pelican*, to which she was compelled to surrender after the loss of her commander, the gallant William H. Allen. We see the vessels at the crucial point of their fierce twenty-minute action, the splinters are flying from the hulls, and the decks are crowded

deck, and through the smoke looms the bow of the vessel that is discharging the death-dealing and raking broadside. Here is the *Essex* that under Captain David Porter carried the American flag into the Pacific Ocean during the War of 1812. Mr. Chapman has pictured her in her first and her last encounter with the enemy, her meeting with the plucky little *Alert* that, over-matched, was forced to surrender, and then in her turn the *Essex* has been painted fighting to the very last before she hauled down her flag in the harbour of Valparaiso after an unprecedented defence against two British ships, the *Phoebe* and the *Cherub*. Hammered and battered almost to pieces, with her masts gone and the slings on her cables repeatedly shot away, she succumbed most gloriously and it is at the very moment of her bravest and most desperate fighting that Mr. Chapman has given us the scene of the battle—a battle that gave a catchword to the American Navy in the phrase "Remember the *Essex*."

In some paintings that Mr. Chapman has exhibited during the last few years, he has brought up to date this same intimate knowledge and appreciation of the dramatic values and possibilities. In his *Derelict* we have a water-logged bulk drifting into the path of an ocean greyhound with all the menace and suggested danger of impending disaster. He has painted tramp steamers, rusty and battered, plowing their way along the unbeaten track from some far port. He has painted that hardest of all things to represent picturesquely, the modern yacht, in the way the subject has never before been handled.

The cup defender, *Columbia*—painted for the New York Yacht Club and presented to Mr. J. P. Morgan—is a thing of actual beauty, drifting in a light wind with all sails set, looking like a great pearl through the enshrouding fog. The ocean race for the Kaiser's cup—won by Mr. Wilson Marshall's *Atlantic*—gave to Mr. Chapman an opportunity and an inspiration for another yachting picture that is free entirely from the photographic atmosphere of most yachting representations seen on club-room walls. As we behold the fragile, almost toylike three-masted schooner in the full grip of the gale that blew her on to victory, slicing her narrow length through the heavy seas, the great square sail, rigged on her foremast, seems almost bursting with the force of the urging wind. The yachtsmen who sailed in that race will never forget it, and their anxious, stirring days come back to them as they look at this splendid canvas at the Larchmont Yacht Club.



Owned by Morton W. Smith Esq.

THE ESSEX CAPTURES THE ALERT

BY CARLTON T. CHAPMAN



THE ESSEX, PROBE AND CHURCH, MARCH 28, 1814

BY CARLTON T. CHAPMAN



Owned by Harold M. Scull, Esq.
THE CONQUERORS

BY CARLTON T. CHAPMAN



Owned by the Atlantic Coast Line, Pittsburgh
THE MAID OF THE MIST

BY CARLTON T. CHAPMAN



Owned by John Elton Wayland, Esq.
 BATTLE OF CAPE ST. VINCENT

BY CARLTON T. CHAPMAN



THE WASP AND AVON

BY CARLTON T. CHAPMAN



Owned by the Hon. Jefferson M. Lee

THE ARGUS AND PELICAN ENGAGEMENT
AUGUST 14, 1813
BY CARLTON T. CHAPMAN



*Copyright, 1900, by Carlton T. Chapman
owned by John S. Barnes, Esq.*

THE CONSTITUTION AND JAVA
AFTER THE BATTLE OF DECEMBER 29, 1812
BY CARLTON T. CHAPMAN



THE DERELICT
BY CARLTON T. CHAPMAN

A Unique School Art Exhibit



THREE STUDIES IN COSTUME DESIGN ILLUSTRATING STYLES AND PERSONALITIES
MIDDLE DESIGN BY HELEN CHITTY—OTHER TWO DESIGNS BY ROBERT KALLOCK

UNIQUE SCHOOL ART EXHIBIT

A UNIQUE among the art exhibits this season was that of the New York School of Fine and Applied Art, just closed. The school proposed to show in its work, its policy and its attitude toward art instruction what the public need seems to require.

The exhibit, in many ways remarkable when the fact that nearly all the work shown was done by first and second-year students is taken into consideration, consisted of drawings and paintings, illustration, design, the various crafts, interior decoration, commercial advertising, costume design and other art industries nearest the vital interests of the public in general.

It is the purpose of the school to foster and develop, by daily individual instruction, the spirit of the fine arts, so called, in drawing and painting, and to give the student a technique in a year or two that will enable him to express his ideas with accuracy and beauty as a result.

The policy of the school in the department of the so-called applied arts, or art as it relates to industry, was shown most clearly in the departments of interior decoration, commercial advertising and costume illustration and design. That art is an essential quality with the elements of fitness and beauty paramount in the expression was

clearly shown in this exhibit. It is the aim of the school to organize and develop the principles of color, harmony of form arrangement and of line placing, so that they may be applied by the worker



POSTER

BY JOSEPHINE BELL

A Unique School Art Exhibit



A STUDY IN COLOR

BY ROSAMOND CONEY



AN ILLUSTRATION

BY EDWIN MARSH

in any field of expression. The department of interior decoration showed sketches original in idea and in rendition, also sketches adapting the periods, so much in vogue, to modern industrial possibilities. The technical quality, as well as

the artistic feeling of these sketches, was pronounced by good judges in the trade as excellent and in many cases superior to the best work done by experts.

The department of commercial illustration showed several examples of reproduced posters, magazine covers and street car advertisements, in which students had won prizes during the year, in competition with professional designers in the trade. The entire department showed a knowledge and the application of trade conditions and an originality of ideas which created general favorable comment.

The department of costume design and the crafts showed the same attempt on the part of the classes to grasp the public need and to eliminate, so far as possible, the crude and unpleasant part of the expression.

The school announces several important changes for the season of 1912 and 1913. The growth of the school has made it necessary to increase the number of studios and in so doing the faculty will receive some notable additions. The faculty and the number of courses are both increased. Mr. Hugh B. Froehlich, formerly instructor at the Pratt Institute in Brooklyn, and a member of the editorial staff of *The Prang Company*, will become director of the Department of Industrial Design and Crafts. Miss Bonnie Snow, formerly super-



A STUDY IN COLOR (A)

BY CHARLOTTE GAILOR

A Unique School Art Exhibit

visor of art in Minneapolis, Minn., will become director of the normal training department for teachers. Miss Snow's remarkable success in this work will make this announcement of special interest to supervisors, high school teachers and grade teachers who wish to study either during the school week or on Saturdays. Two new courses will be offered in the non-resident department, under the direction of Henry Turner Bailey, editor of the *School Arts Book*, formerly supervisor of arts for the State of Massachusetts. The department of drawing and painting presents new instructors, with daily criticism, instead of bi-weekly ones, as formerly. Two distinct courses in interior decoration will be offered by W. M. Odom, one calculated particularly to meet the needs of young women who wish to make their own homes beautiful; home makers, who desire to know how to select and arrange color and furnishings artistically and beautifully. A regular technical course for all persons who wish to become professional decorators will also be given.

A new lecture course by Frank Alvah Parsons is presented at The Prang Art Galleries, Knickerbocker Building, 358 Fifth Avenue. Several other important additions to the departments now existing will also be made.

IS THE print gallery of the New York Public Library there has been opened an exhibition of views and plans of the city of New York. It is a loan exhibit, comprising a carefully selected collection of the most important and interesting prints,



HEAD—A STUDY

BY FRANCIS OTEY FARMER

including many of great rarity. The development of Manhattan Island is pictorially illustrated in a series of views beginning with the earliest (1630) and ending with the Civil War. While such a show is primarily of historical interest, not a few of the prints are the work of designers and engravers of decided ability.



AN ORIGINAL DESIGN—LIVING-ROOM IN THE ITALIAN RENAISSANCE STYLE

BY HESSIE T. SANGER

A Garden Entrance

GARDEN ENTRANCE BY MIRA EDSON

A THE garden enclosure, of which the accompanying illustration is a part, is before the home of Mr. Dudley Olcott at Morristown, N. J., and forms a part of the garden and grounds planned by Mr. Ferruccio Vitale. The steps lead down from the house, just glimpsed above on the right, to the court which is here shown, and on to the pool and flower garden beyond, which lends an appropriate contrast to the quiet dignity of the entrance.

The walls, as may be seen, are of tapestry brick and have enough variety of plan to combine pleasantly with the foliage about them and with borders of Indiana limestone which forms, too, the steps and other portions of the court. The broad, low steps suggest an easy descent to the floor of the court, where the bricks are laid in an ornamental pattern, while flower borders beneath the walls on either side relieve any severity of setting by their pleasing touch of

color and their delicate freedom. The small formal trees which are set in garden jars within the enclosure contrast interestingly with the masses of trees outside, and these, as an accompaniment to vase and wall and fountain, form a kind of link between outer and inner, free nature and man's handiwork. The fountains are set one on either hand of the upper wall and represent the dolphin and shell in pleasing and familiar Renaissance arrangement, and by the suggestion they give of running waters convey the necessary note of free movement. This freedom of movement is echoed in the flowering borders, the growth of which becomes even freer as it recedes into the garden beyond. Climbing vines as they grow will soften a trifle more the charming background of the ornamental brick wall.

If the garden which emphasizes nature independent of man can please most directly, as a rule, the general public, the formal garden, awing while it charms, appeals most strongly to the artist and to those to whom the human in art and architecture awakens response.



Copyright

A GARDEN ENTRANCE

ESTATE OF DUDLEY OLCOTT, ESQ., MORRISTOWN, N. J.

BY FERRUCCIO VITALE





"LE CAMPEMENT." FROM THE
WATER-COLOUR BY LUCIEN SIMON.

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AUGUST, 1912

THE SIXTEENTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS
BY ERNEST BRUCE HASWELL

WHEN George Eliot puts into the mouth of one of her characters the exclamation: "Your talk of doings is a tame jest; the only passionate life is in form and color," she expresses exactly the ever-

pervading tendency of the Western Artist. While there was a lack of figures in this year's exhibit, which closed in St. Louis early in June, and also a lack of excellence to be found among those exhibited—the spirit and splendor of nature, the gloom of gloom and the sunshine of sunshine were so recreated in these canvases that deficiencies were forgotten.

L. H. Meakin's canvas, *Mt. Denis*, was awarded



Twentieth Annual Prize Corporation, the Fine Art Building, Chicago
MT. DENIS, KICKING HORSE VALLEY

BY L. H. MEAKIN

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DANCING BOY (BRONZE)

BY HOMER WYLE

the prize offered annually by the Corporation of the Fine Arts Building of Chicago. Nature plus the personality of the artist is his creed. He gives us a suggestion of a fairer picture than we know—a miracle of illusion with brush and pigment, depicting in broad, free strokes the colorful blue of the sky and the purple and gray of towering peaks.

The Lake of the Clouds done by Von Schlegell was dexterous, dainty and of assured excellence. The same might truly be said of the work of G. F. Goetsch, though his drawing might be criticised. Quite admirable, too, in quality, color and arrangement was Wolff's *End of the Day*.

The so-called *Hoosier Group* has never condescended to the general demand on the part of the public for work of a popular nature. They can never be accused of debauching public taste. The poetry of Stark, the virility of Forsyth, the realistic yet broadly treated landscapes of Steele and Adams were to be found on the walls of this year's exhibit.

Turning from C. S. Kaelin's *Evening in the Woods*, into which the purple shades of night were stealing, to E. T. Hurley's *Deer Creek*—blue, with atmospheric moisture and luminous with snow-covered roofs and window ledges—one found a vast difference in handling. Kaelin's virile, almost brutal suggestion of real nature, and Hurley's inexpressibly subtle and lovely gravity of color at first glance seemed to clash. Yet they were both fine and painterlike in every respect.

Some studies of Indian types were done in J. H. Sharp's usual accurate and careful style, possibly a little too careful, but good, nevertheless. That Sharp is a true painter was shown by the beautiful seriousness and depth of truth in a canvas of huge hulks and masts and spars, magnified by their own reflection in the Hudson. Not far away was the work of a man whose name was new in the catalogue. The blue of sky and sea was relieved by a mass of jutting rocks, towering gigantic above the water below. Benjamin Miller has indeed the artist's vision, along with the artist's gift of creation. His *Atlantic Headlands* was full of splendid assurance, relieved by the poetry of imagination.

In all of Charles Corwin's water there is to be found the urgent insistence of a vivid bluish green, though after the first shock and its unpleasantness has worn off one realizes that this man has risen above the prettily picturesque and painted some very good stuff. After all, it is hard to criticise a man's sense of color.

A stilted form of composition and handling detracted from the otherwise interestingly painted pictures of Benjamin Brown and L. E. van Gorder.

The relative unimportance of the figure pieces has been noted. To this there was one exception—the work of Fred G. Carpenter. Each figure fitted into a beautifully arranged design which is the keynote of Carpenter's art. Strikingly contrasted with the work of Carpenter was that of Carl Waldeck, who is academic, though none the less excellent. *The Little Bohemian* was painted in brush strokes that are substantial and at the same time fluid, yet full of purpose and meaning. Dawson Watson's *Boycer* radiated the sunshine of the South.

Two signally good portraits, the only ones in the exhibit, were painted by Howard M. Coots.

The traditional feeling that woman can inspire but cannot create is still based upon a certain element of truth. But Alice Schille and Ethel Mars have risen above any feminine inferiority that may have existed in their art. The former possesses a manner of execution that is masterfully masculine, while the latter, in her animal pastels, though not

Exhibition of the Society of Western Artists

displaying any exhaustive study, has sustained her reputation in the handling of imaginative design.

Oscar E. Berninghaus' interpretations of the Far West blow with clean winds and are expressive of the bigness of God's out-of-doors. Much might be said of the tone and color of the Gloucester sketches done by H. H. Wessel and by L. C. Vogt. Gardner Symons is, at times, inclined toward the bombastic, though always interesting in his handling of color. *The Coast of California* was an example of this inclination to overdo the thing. Painted in an entirely different key was Oliver Dennet Grover's *Rialto*. There are light and color without glare—soft grays and warm, rosy cream tints. A Venetian scene truly Venetian.

The sculpture was not all praiseworthy, but some is indeed worth mentioning. This was inadequately displayed, since only the small bronzes could be exhibited in the original. Photographs served to give an idea of the larger pieces. Lorado Taft's *Paducah Fountain* possessed a well-modeled and decorative quality and was more original in conception than *The Eternal Silence*, which suggested the work of other men done in the same spirit—a combination of St. Gaudens and Sargent. Clement J. Barnhorn's memorial tablet was a good example of the reserve and quiet dignity of his work. Mary Alexander succeeded admirably in her modeling of the Nowotny Memorial. *The Old Man's Head* was the better of her two pieces, displaying a combination of clever and accurate modeling. A dancing boy, buoyant with the exuberance of youth, took the form of a bronze from the studio of Homer Wyle. The dominant characteristics to be found in the small group of miniatures exhibited were the drawing of



THE SPANISH SHAWL

BY RUTH PRATT

Miss Hoover; the sympathetic quality in the work of Kathryn Logan Luke, along with the brush handling of Eda Casterton and H. M. Goodwin.

Dawson Watson in two portraits might be said to have made an excellent beginning in a revival of the mezzotint form of art. The etchings were principally architectural, displaying some good workmanship, those of George Aid deserving special mention.

One can at best speak inadequately of such an exhibition. Many improvements, however, were evident in this, the sixteenth and best annual exhibition of the Society of Western Artists.

HORSE MARKET IN MIDWINTER
BY RICHARD LORENZ

Copyright, 1911, by Richard Lorenz



National Conference on City Planning



BUSINESS CENTRE, MONTCLAIR, N. J.

BY JOHN NOLEN, LANDSCAPE ARCHITECT

THE FOURTH NATIONAL CONFERENCE ON CITY PLANNING BY ARTHUR ALEXANDER STOUGHTON

IT is remarkable what headway the City Planning Movement in this country has attained in the short space of a decade, since the commission on the plan of Washington was created, deliberated and reported. This marked the renaissance of this art after the long sleep of the dark ages which separate us from the time of l'Enfant and the few others to whom we owe what is good in our street systems. Three years ago its self-consciousness was sufficient to be embodied in a first national conference. The fourth has just been held in Boston, at which some 250 people gathered from the four quarters of the United States and Canada to discuss its problems and to take counsel of experts in allied branches toward the co-ordination of the multifold elements of this art-science.

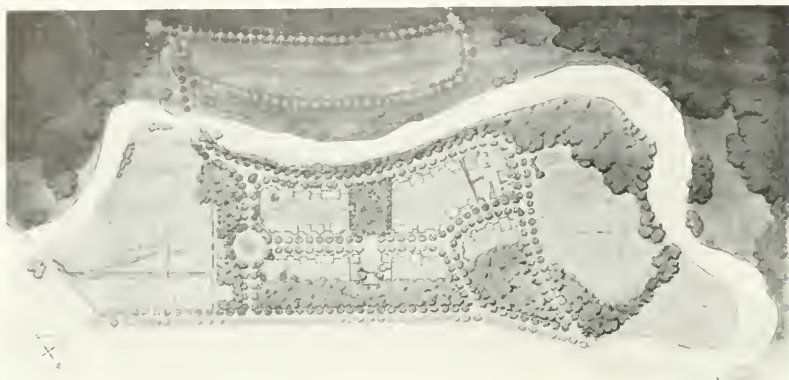
The Conference was entertained by the city and the City Club. Mayor Fitzgerald tendered it a luncheon, at which representatives of cities and civic bodies spoke, and the City Club provided a banquet, as the closing feature, at which the mayor, former Mayor Keyburn, of Philadelphia, Dr. Hillis, of Brooklyn, and Hon. Frederick C. Howe, of the People's Institute in New York City, made addresses. The members were treated to a tour of forty miles or more, through the city and parks, and along the water front, affording them a panoramic view of the old and new city, the harbor and Charles River Basin, with its bridges and other improvements, the splendid Metropoli-

tan Park system, including the whole suburban district, with its beautifully planned and maintained parks and parkways and the new Middlesex Fells development, and the magnificent north shore drive and Revere Beach.

A visit to the School of Landscape Architecture at Harvard was made. The inspection of its admirable instruction and work in city planning and landscape treatment and its very extensive collection of books and documents on the subjects proved to be illuminating and profitable, as this school has made great progress since its recent establishment and is leading the way in the preparation of the practitioners of these specialized branches. The rest of the three days was mainly devoted to regular sessions and informal conferences, held in the Public Library, itself an inspiration to artistic and scholarly impulses.

The subjects treated were of the most practical. There were no vaporings about the "city beautiful," but thoughtful papers by city officials, engineers, lawyers, social workers, landscape architects and others, on how to make the city more livable, in such titles as: the methods of campaigning for a city plan; legislation, actual and desirable; how to meet the cost of city planning; replanning helpful in districts stagnant or retrograding; the possibility of introducing the German "zoning" principle; practical versus ideal city planning; with incidental allusion to permanent city planning commissions, housing, building regulations, play grounds, congestion, details of street systems and other minor points.

The outstanding landmarks of this conference were the conclusions, well established by concur-



A MILL VILLAGE

BY ROBERT WHEELRIGHT
THESIS FOR THE DEGREE OF M.L.A., SCHOOL OF LANDSCAPE ARCHITECTURE, HARVARD UNIVERSITY

rent expert testimony, that the expense of improvements should be assessed on the city as a whole and the neighboring property in proportion to the general and the local benefit; that the method of excess condemnation should be legalized and made use of, so that the community may profit by the enhanced values due to an improvement, by the purchase and resale of the bordering property: that a finely and beautifully planned

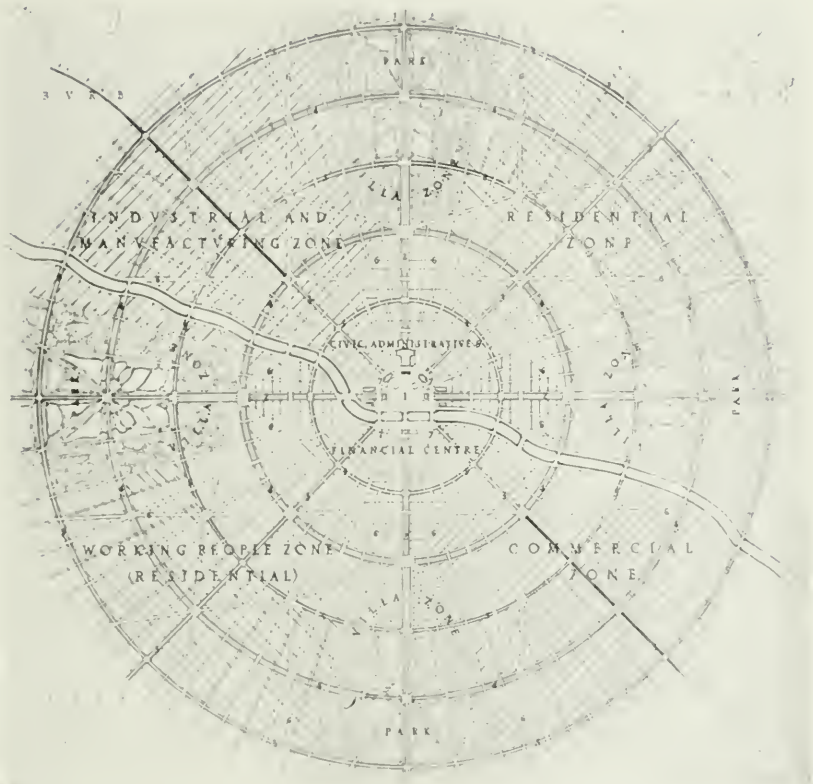
city is an invaluable asset to its people, and repays the cost of its being so made, over and over again, in reduced friction, greater economy, physical and moral health, and its attraction for visitors and settlers, and that people are coming to a realization of this fact, and a consequent willingness to pay the bills; the propriety and necessity of subordinating the individual to the general good and making improvements for the welfare of all,



SKETCH OF PROPOSED STATE STREET TRIANGLE
MADISON, WISCONSIN

BY JOHN SOLEN
LANDSCAPE ARCHITECT

National Conference on City Planning



DIAGRAMMATIC PLAN FOR A MODERN CITY

CARRÈRE & HASTINGS, ARCHITECTS

even to the detriment of private property interests; that land taken for public uses should be bought at a minimum rather than a maximum price. It was not till the twentieth century, in which socialism is superseding individualism, that city planning could have her perfect work.

The most impressive feature of the Conference was the rising consciousness that city planning is not merely a technical and artistic operation, confined to the making of the physical city, but a great movement envisaging the welfare of urban life in its entirety. This conception was developed in the stirring words of Dr. Hillis and Mr. Howe, speaking from the widest outlook over other fields, proclaiming the great truth that city planning affects life at so many points and has so

many direct and indirect reactions on the status of man in its economic, industrial, social, ethical and moral aspects that all betterment of life is largely conditioned on the betterment of the physical city.

In this connection the recent New York State Mayors' Annual Conference was significant, in that the central theme was "City Planning." Mr. Arnold W. Brunner delivered an address on "Readjusting a City for Greater Efficiency"; Mr. Frederick L. Howe described "German Methods in City Planning," and Mr. Robert S. Binkerd spoke of "Excess Condemnation." That it was a vital and not an academic subject was shown by the animated discussion which followed and the spontaneous expression of conviction on the part

National Conference on City Planning



BALTIMORE: TREATMENT OF CIVIC GROUP AS PROPOSED BY MESSRS. BRUNNER, CARRÈRE AND OLMSTEAD, CITY PLANNING COMMISSION

of these heads of cities that in matters of city replanning the initiative should be taken by them and not left to private, civic or artistic bodies. This marks a decided advance beyond what has been usual till now.

Before this Conference this idea had its exemplification in Albany, where civic bodies decided that they would pay the preliminary expense of experts and a report, and with this ammunition assail the authorities and persuade them to carry out sug-

gestions thus made. Informing the mayor of their intention he at once agreed to take up the matter himself, and pledged the city to do the preliminary work, as it was properly a matter of public interest, and this work is now being done, with all the machinery of government.

THOMAS P. ANSCHUTZ, the noted painter, died June 16 at Fort Washington, Pa. He taught at the Penna. Academy of the Fine Arts for 30 years.



BALTIMORE: PRESENT ASPECT OF GROUP OF PUBLIC BUILDINGS AND SURROUNDINGS

A Note on Some New Paintings

NOTE ON SOME NEW PAINTINGS BY MAXFIELD PARRISH

PROBABLY there are few American painters whose work is so closely watched or so enthusiastically appreciated by the public as that of Maxfield Parrish. This is not necessarily because Mr. Parrish's work is readily to be understood, or of an essentially "popular" nature, but more because it is so subtle and so far removed not only from any immediately contemporary work, but even from any work of the last two centuries that it piques the imagination. If it merely pleased the eye, as it unquestionably does, it would fall into the status of any ephemerally popular work—but it does more than this—it feeds the mind and leaves an aftertaste of pleasant satisfaction—it is, in fact, the work of genius.

Until the present year there have been many who have deplored the scarcity of mural paintings by Maxfield Parrish, his famous *Old King Cole*, in the Hotel Knickerbocker in New York, having attained immediate and lasting acclaim and appreciation. This was followed by a somewhat similar, though more colorful painting for the Hotel Sherman in Chicago, and another for a hotel in San Francisco. Apart from a few scattered decorations here and there, these were all.

Considerable interest was consequently aroused when the Curtis Publishing Company, of Philadelphia, announced that the great dining-room on the top floor of their new building would be decorated by Maxfield Parrish with a set of mural paintings not only of the most important nature ever attempted by Mr. Parrish, but of a character which would give them a unique place in the achievement of mural painting in America.

The dining-room of which these paintings form the decoration is intended for the accommodation of the girls on the company's staff, and the paintings themselves are placed in the spaces between the tall arched Colonial windows, looking out upon Independence Square. The entire series of panels will comprise seventeen paintings of which over half are now completed. Sixteen of these occupy the spaces between the windows, and form a sequence of glimpses of an architectural garden terrace—a happy echo of the Italian gardens—and above the terrace may be seen vistas of a wonderful turquoise sky, through the branches of venerable and fantastically gnarled cedars.

Along this terrace are walking youths and maidens in gala dress, on their way to a carnival, which is to be depicted in the last panel, a great



Curtis Publishing Company

MURAL
PAINTING

BY MAXFIELD
PARRISH

A Note on Some New Paintings



Courtesy Curtis Publishing Company

MURAL
PAINTING

BY MAXFIELD
PARRISH

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canvas, ten and a half feet high by seventeen feet wide. This will show the loggia of an Italian palace—three arches at the head of a broad flight of steps.

It is as difficult to describe the charm and fascination of these panels in mere words as it is impossible to reproduce their subdued yet glowing colors in monotone. There is that mellow quality over them all—not only a mellowness and richness of pigment but of spirit. Marvellous deep blues, rich oranges, glowing reds and subdued lavenders and greys melt into each other in an indescribable chromatic embroidery like—a picture by Maxfield Parrish. His work, indeed, is of such a peculiarly unique and inimitable sort that his work can be likened only to itself.

And this series of paintings is by far the finest thing he has ever done. The drawing is at once masterful and exquisite—it compels and it charms. There is a grace and sweetness in it which he has never attained before, and, withal, a conscientious nicety about it that must silence the most carping critic.

Each figure is a study in itself, and in every panel there is some unsuspected charm of line or quaintness of concept.

Of the color, what can be said other than what has been said above—that it is like a painting by Maxfield Parrish. Torture the mind for analogies and there can only come ideas of tapestries, of jewels, of rich brocade, of stained glass windows, and yet no one thing serves as an adequate simile. All of them or none of them, or perhaps, a glorified selective composite of all the beautiful colors one has ever seen, taken and mixed on Mr. Parrish's magic palette—perhaps that is the analogy.

The composition, for a painting of the semi-formal nature of a mural decoration, is a well-taken one. The recurrent architectural motive, dignified and unobtrusive in detail and neutral in color is at once a background and a motive, and the figures are placed on and before the terrace with all the wizardry of a master of stagecraft, who has planned a faultless *ensemble* for the rise of the curtain.

The entire idea of the decorations could have emanated, like the colors used in their portrayal, from one man alone, and if this latest work, which may be called *The Carnival*, or *The Fete*, were his first, or were (to the keen regret of the world) destined to be his last, the name of Maxfield Parrish would need no other laurels nor any other claim on the affection and admiration of Posterity.

C. M. P.



LATE GOTHIC HUNTING TAPESTRY

DESIGNED AND MADE BY

WILLIAM BAUMGARTEN & COMPANY

NEW YORK CITY

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SEPTEMBER, 1912

TAPETRIES IN AMERICA BY GEORGE LELAND HUNTER

IN COLONIAL days there were few tapestries in America. Even the stately mansions of New York and Pennsylvania, Virginia and South Carolina do not appear to have attained to the luxury of Flemish and Gobelin woven pictures. One of the earliest examples of the art is the rug in tapestry weave presented by Lafayette to Washington, and still to be seen at Mount Vernon.

The opportunity to acquire French tapestries at little cost, which came after independence was declared and the United States organized as a nation, was evidently an opportunity that few Americans cared to accept. On this point Abbé Pihan in his little volume entitled "Beauvais," which illustrates and describes that ancient home of tapestry weaving, prints an interesting paragraph. He says:

"The United States possesses some very fine Beauvais tapestries. This is how: The Committee of Safety in 1793 imported some American wheat, and when the time came to pay proffered assignats. Naturally enough the Yankees objected. But there wasn't any money, so what was to be done? Then they offered and the United States was obliged to accept in payment some Beauvais tapestries and some copies of the *Moniteur*."

Possibly these tapestries have been preserved and still adorn American homes or are safely stored in American attics. Any clue to their whereabouts would be welcomed by the writer.

One of the first Americans to appreciate tapestries was William Cowper Prime, first vice-president of the Metropolitan Museum of Art in New York City. In 1870 he purchased five, picturing the story of Alexander, which hung in his residence on East Twenty-third Street until his death in 1905.

Since then his example has been widely followed. Many Americans have bought tapestries largely and some wisely. One in 1889 acquired the whole of the Barberini collection—135 tapestries, of which many are of unusual merit.

The richness of other American collections is indicated by the examples that come to public attention at sales like the Marquand, White, Poor, Yerkes, and in loans like those made to the Metropolitan Museum by Mr. Morgan, Mr. Blumenthal, Mrs. Von Zedlitz, Mr. Hoyt, Mr. Hiss, Miss Breese, and in gifts made to the same institution by Mr. Morgan and Mrs. Coles. Certainly Mr. Morgan's late Gothic Mazarin tapestry, Mr. Blumenthal's Renaissance Herse tapestries, and Mrs. Von Zedlitz's Mortlake tapestry picturing *The Complaint of Vulcan to Jupiter*, are second to none of their class in the world.

There are also several particularly fine examples of Gobelin and of Beauvais-Boucher tapestries in the United States. The American owner of five late Gothic tapestries that show sheep shearing scenes below and hunting scenes above, has no cause to envy the Brussels Museum its possession of one sheep-shearing fragment, or the Musée des Arts Decoratifs its *Woodcutters*, or the Victoria and Albert Museum its two rustic fragments from the Soulaiges collection. One fortunate New Yorker, I am informed on good authority, has a Gothic triptych tapestry equal in merit to the Mazarin tapestry, but bought many years ago for a trifle and now kept in storage while the owner travels.

Important XV, XVI, XVII and XVIII century tapestries are to be found today in the shops of several New York importers and dealers. Among these is a splendid example of the Chateau de Chambord, one of the royal residences designed and woven at the Gobelins under the personal direction of Lebrun. This example formerly belonged to the Velghe Collection, and is especially noted by Fenaille, the famous historiographer of



ARMORIAL TAPESTRY BY THE
HERTER LOOMS

FOR MR. JOHN DE KAY'S FRENCH CASTLE
THE CHATEAU DE COUCY

the Gobelins, because of its extra size, having an additional scene on each side that greatly increases the interest of the composition over that of other copies of this cartoon. It is held at \$60,000.

Sometimes important tapestries are brought over for a short period to show to prospective customers, and if not sold are sent back to Europe, where the market is steadier.

Among tapestries thus brought over last winter were two Beauvais-Bouchers, one picturing *Vertumnus and Pomona* and held at \$120,000, the other the *Rope of Europa*, held at \$60,000; also,

four Brussels Renaissance tapestries, picturing the story of *Vertumnus and Pomona*, part of a set of five from the Duke of Berwick and Alba's famous collection sold in 1877.

Among the tapestries illustrated in connection with this article, the one of the Gombaut and Macé type is particularly interesting. The five-line rhymed stanza is the same as the one that appears on the first of eight sixteenth century prints in the Cabinet d'Estampes at Paris, which picture the story of Gombaut and Macé, two peasants whose adventures, joys, toils and miseries were popular in tapestry from the fifteenth century on. Some of the scenes and verses are a bit risqué, particularly the one entitled *Marriage*, which was the one most frequently put on the loom.

The Moses tapestry illustrated is one of a set of six, dating from the first half of the sixteenth century, purchased as part of the famous Barberini Collection in 1880 by the late Charles M. Ffoulke. Other important sets in the collection are *Judith and Holofernes* in eight pieces, *Dido and Æneas* in eight pieces, the *Trojan War* in four pieces, the *Months of Lucas* in five pieces.

The most appropriate dining-room tapestries I have ever seen are five verdure, *Children Playing*, on exhibition at the showrooms of the Tiffany Studios. The one of the set illustrated in my book on Tapestries is full of naive and delicious humor, from the winking masque below to the judicial monkey above, and the game of blind man's buff is one of the quaintest ever pictured. Also full of vivid humor is the scene on the left, one child holding a doll, another a bat with outstretched wings, at which a baby lion looks longingly. Two of the tapestries are signed in the bottom selvage with the mark of the

Tapestries in America



TAPESTRY OF LOUIS XIV PERIOD

IMPORTED BY P. W. FRENCH & CO.

Flemish city of Enghien—a shield between E standing for Enghien and H for the province of Hainaut—and with a double cross between I and C that are probably the initials of Jean de la Court-teurie, whose name appears in the local records under date of 1580.

The making of tapestries did not lag far behind the formation of collections. In January, 1893, William Baumgarten set up a tapestry loom in his decorative shop at 321 Fifth Avenue, New York, thus establishing the first tapestry works in America, with Mr. Foussadier as manager, who had previously been the master workman at the Windsor Tapestry Works in England.

Mr. Baumgarten loved tapestries more than any other form of art. His sentimental attachment to them is constantly cropping out in what he did and said. The first piece of tapestry woven here

he set aside to be preserved as an heirloom in his family. The second, a duplicate of the first, is in the Field Columbian Museum at Chicago.

Four more weavers soon followed Mr. Foussadier, and the infant industry was moved to Williamsbridge in New York City, and located in a building formerly a French restaurant and hotel, in the midst of a French colony that welcomed the new arrivals from Aubusson.

The first year was employed in the production of portieres, borders and furniture coverings, to show as samples in securing orders. In April, 1894, an exhibition was made under the auspices of the National Society of Sculpture, and Mr. Baumgarten read a paper that attracted the attention of art lovers all over the country. The next month the exhibition was continued at the Baumgarten showrooms on Fifth Avenue, and the op-

Tapestries in America



LOUIS XVI TAPESTRY

BY WILLIAM BAUMGARTEN & CO.

portunity came to execute an important commission for Mr. Widener, of Philadelphia, amounting to over \$20,000. It included thirteen wall panels, in the pastoral style of Boucher, with furniture coverings and portieres to match, and was on the looms for fifteen months.

Mr. Widener's tapestries were hardly begun when through the influence of the architects, McKim, Mead & White, an important order was received for wall panels in the Directors' Room of the New York Life Insurance Company. They were in coarse point—landscape effects with columns and draperies.

Before this order was completed Philadelphia again came to the front in the person of Mr. Elkins, whose wall panels in fine point pictured a *Stag Hunt* from start to finish, contained seventy square yards and cost \$18,000.

Among other important commissions have been wall panels, draperies and furniture coverings for Mrs. Shepherd's dining-room in Scarborough; verdure for the hall, figure panels for the music-room and hunting scenes for the frieze of the breakfast-room, of Mr. Harrison, of Glenside, Pa.; large Boucher panels with figures and damassé ground for the residence of Mr. Schiff; verdure panels for the Rhode Island State House; Louis XIV panels for the dining-rooms, sixteenth century figure

panels for the hall, Boucher panels for the parlor, twelve large rugs and furniture coverings for the dining-room and the parlor of Mr. Schwab's residence in New York; wall panels or furniture coverings for Messrs. D. B. Wesson, of Springfield, Mass.; Henry Siegel, of New York; R. C. Pruyn, of Albany; Beriah Wilkins, of Washington, D. C.; Franklin Murphy, of Newark; James L. Flood, of San Francisco; J. B. Ford, of Detroit; R. A. Long, of Kansas City; Daniel G. Reid, of New York.

A visit to the tapestry works at Williamsbridge is most interesting. Here in a city that is crowded with machinery and steam engines and electric motors and in a country that on account of its success with machinery has neglected things artistic, we find what has not unjustly been called "the most important art industry in America." Here are no noisy pulleys and creaking shafts to deafen the ear. Here everything is done by hand and quiet reigns though industry thrives. The number of looms is thirty-six, and each loom accommodates from two to four weavers.

The process of tapestry weaving is fascinating to watch, and the loom and tools necessary are surprisingly simple. In fact, for a tiny tapestry, a square embroidery frame with needles and comb is sufficient. But for large tapestries a powerful loom is needed to withstand the strain of hundreds

Tapestries in America

of taut warp threads. One of the earliest forms of the tapestry loom had the warp threads attached to a roller above, and individually weighted below to keep them taut; this was the Homeric loom and also the primitive Scandinavian loom. It was extremely slow and inconvenient.

The so-called *high warp loom*, with two rollers, one below as well as one above, was a great improvement. On the high warp loom the left hand with the aid of the lisses (in English, *coats*) separates the warp threads to form the new shed through which the right hand must guide back the weft spool or bobbin.

Finally, it occurred to some unknown genius to set the feet at work. He tipped the old loom over into a horizontal position and accomplished the separation of the warp threads by means of two *treadles*. This left both hands free to manipulate the bobbins. The use of this *low warp loom* for tapestry weaving has been general since the beginning of the sixteenth century, and in the Netherlands Flemish *treadle weavers* appear to have been active at least as early as *high warp weavers*. At the Gobelins the *haute lisse* and the *basse lisse* worked side by side in friendly rivalry until 1825.

THE HERTER LOOMS

Four years ago, in February, 1908, to be exact, Albert Herter established on East Thirty-third Street, in the heart of New York City, the Looms that bear his name, and started to weave tapestries of the kind woven in the Netherlands in the time of Philip the Handsome, Margaret of Austria

and Charles V. Though a painter by profession, Mr. Herter has a keen appreciation of tapestry texture, which he has developed by personal work at the loom. In this, he follows William Morris, whose views and practice are expressed in Chapter V of my book on Tapestries. Like Morris, Mr. Herter has a particular liking for late Gothic "verdures with personages," as illustrated by the tapestry reproduced on this page, and by the one woven for the upper wall of the hall in the house of Mrs. E. H. Harriman at Arden. The latter is fifty feet long by five feet high, and backgrounds American dryads and nymphs of forest and fountain, with trees and flowers, birds, rabbits and foxes, native to Arden. Later in style—definitely Renaissance, with wide and luxuriant borders—are two panels, each 9 feet 11 inches by 7 feet 8 inches, picturing one a hunter with his dog, the other a lady and a flower girl. Quite different in type is the armorial panel illustrated on page xxx, 8 feet by 5 feet, woven for Mr. John DeKay to hang in his French castle, the Chateau de Coucy. Especially interesting should be the set of twenty-six panels now on the looms, picturing the *Story of New York* back to the days when Peter Stuyvesant smoked his long-stemmed pipe and cursed in Dutch.

OTHER AMERICAN LOOMS

Among other tapestry looms active in America the most important are those of Messrs. Pottier & Stymus on Lexington Avenue in New York City, established in 1910. Examples of their work are on exhibition in their showrooms.



LATE GOTHIC TAPESTRY

DESIGNED AND WOVEN BY THE HERTER LOOMS



ANCIENT FLEMISH TAPESTRY OF
 THE GOMBAUT AND MACÉ TYPE
 IMPORTED BY CHARLES



Remains of Tapestry from the Foulke Collection. Courtesy of P. W. Brown & Co.

MOSES INFORMING AARON OF
GOD'S MESSAGE TO PHARAOH



TAPESTRY IN MODERN STYLE
BY WILLIAM BAUMGARTEN & CO.

Decorations of a Country House



DINING ROOM

FREDERICK MATHESIUS, JR., ARCHITECT
SARAH MADDOCK CUSHING, INTERIOR DECORATOR

DECORATIONS OF A COUNTRY HOUSE BY JONATHAN A. RAWSON, JR.

IT is an interesting problem that confronts the interior decorator when he is called upon to develop a specified style for a house which has been built regardless of period characteristics. The wood trim, the arrangement of the windows and, perhaps, other structural elements can be relied upon to some degree, but very little when the architect's chief aim has been to secure above all else the maximum of light and air for every room, and when the most attractive scenery is in the opposite direction from the approach from the street. When a house has been built primarily to secure the fullest possible advantage of the prevailing winds and the best view, for both of which purposes the windows are the all-important agents, and when the allotment of the floor space to the rooms has been made with

the primary purpose of securing a copious cross draft for each room, the bare interior is a pathless wilderness to the decorator if a certain definite destination must be reached and if it is not permissible for him to emerge wherever he pleases by any route suggested by the exigencies of the moment.

A country house recently erected at New Canaan, Conn., after plans by Frederick Mathesius, Jr., architect, presented a problem of this kind, and because of conditions identical with those already described. Still, the owner was a strong admirer of Colonial architecture and furnishings, and determined to have at least some of the Colonial atmosphere about his house.

The illustrations show what he and his wife accomplished with the assistance of Mr. Mathesius and Mrs. Sarah Maddock Cushing, the interior decorator. A trace of Dutch colonial influence in the exterior was accidental rather than intentional, and inside the house there was little but the woodwork to help to carry out the Colonial

Decorations of a Country House



MANTEL IN LIVING ROOM

DESIGNED BY FREDERICK MATHESIUS, JR.

plan. In the entrance hall the stairway is of simple but undoubtedly Colonial outlines and the Dutch entrance door, with antique hardware, and the lighting fixtures contribute their part toward the desired effect.

The living room, however, seemed to defy any attempt at serious Colonial work. It has windows on four sides and French doors at one side, opening on the porch. From just which of its fittings the room acquires its Colonial affiliations it is hard to say, but the Colonial atmosphere is certainly there. The davenport, facing the fire, the center table, the side table, the upholstered chair by the fireplace and its accompanying footstool, are fine specimens of the somewhat indefinite period which we nowadays designate as Colonial, but the fireplace is of a different school entirely. It is a beautiful specimen of modern-made tile, designed by Mr. Mathesius. The Della Robbia frieze and brackets, the green shelf and hearth and

the cream-colored facing, in unusually large pieces, combine in a most pleasing harmony of colors, all of which is softened by the employment of the mat-glazed surfaces. At either side of the fireplace is a deeply recessed window above bookcases, whose curtains are of the proper shade of green to accompany that of the fireplace.

Throughout the room the white woodwork is in an ivory tone, the wall covering is a straw-colored Japanese grass cloth and the hardwood floors are covered with huge Indian camel's-hair rugs in a pleasing and serviceable neutral tone, which blends well with that of the wall covering. The alcove on the right of the fireplace seems to have a color scheme of its own, but one altogether in accord with that of the room itself. Its distinguishing feature is its frieze, or panels, with paper in an old-fashioned rustic pattern with huge trees growing on the borders of a

marsh, and out of deference to this decorative feature the owner designates this nook as "The Swamp." Its upper background is formed of a series of high windows, outside of which are window boxes with deep red geraniums.

If the living room presented difficulties for period work, the same cannot be said of the dining room, for here the very best traditions of Colonial furnishings are most faithfully carried out in every detail. First of all is the wall covering, with its large floral and fruit pattern in peacock colors. When the decorator proposed this paper, the architect threw up his hands in despair, but the owner with a quick intuition took sides with the decorator, and no one now is more lavish in his praise of Mrs. Cushing's selection than the previously skeptical architect. The harmony of the paper with the window curtains stenciled to match it, the pure white woodwork, the Sheraton furniture and the blue tapestry curtains in the

Decorations of a Country House

main entrance to the dining room from the front hall melt into a general effect in which there is no jarring note. The coved ceiling has the effect of somewhat reducing the height of the room to its general advantage, and the central lighting fixture, though of distinctively modern arrangement, with its electric lights concealed by the convex glass shield, has a typical old-fashioned fringe of glass crystals characteristic of the earlier days. For wall decorations the room has but three fine old English engravings suitably framed in mahogany.

The second floor hall of this house is really entitled to a better appellation. It deserves to be recognized as one of the most attractive rooms in the whole house. Broad and spacious in every dimension, it spreads out into a wide alcove on the outer side, with glass doorways to the roof of the entrance porch on one side and a built-in book closet opposite. In its center is a handsome old mahogany desk with all the proper little furnishings in keeping. Rare old family portraits adorn the walls of the hallway and the Colonial spirit is further maintained by the mahogany hand rail along the stairs, and the double paneled mahogany doors to the bedchambers.

The master's bedchamber, with exposure to the light and air on three sides, is literally lined with chintz, than which nothing is cooler and more refreshing for the summer home bedroom. Chintz is the material of the window curtains, the portieres for the large bay window, the bed covers and even the sofa pillows, while the paper, in identically the same floral pattern in red and blue, can hardly be distinguished a few feet away from the chintz itself. An unusual but restful color scheme is developed in the guest chamber. It is composed of old rose and tan with a dash of green in the curtains, wall and floor coverings, while the furniture, except for the brass bedsteads, is of wicker and maple, whose light colors fit in so well with the general atmosphere of the room that almost anything else would seem out of place.

A COMPREHENSIVE collection of paintings, sculpture and miniatures was recently placed on exhibition at the Portland Art Museum by the Society of Oregon Artists. The exhibit was of special interest because all of the work was the product of artists who make their homes in Oregon.



MASTER'S BEDROOM

FREDERICK MATHESON, JR., ARCHITECT
SARAH MADDOCK CUSHING, INTERIOR DECORATOR

An Exhibition of Paintings by American Artists

A N EXHIBITION OF PAINTINGS BY AMERICAN ARTISTS

A NOTABLE collection of paintings of American painters has until recently been on view at the Albright Art Gallery, Buffalo, and those who saw it pronounced it to be one of the best American exhibitions so far assembled. It will be remembered that not long ago the famous group of the Société Nouvelle of Paris made its début in the classic building of which Buffalo is justly proud, and it seemed very appropriate that the director, Miss Cornelia B. Sage, who secured the French pictures for Buffalo, St. Louis, Chicago and Boston, should place in her gallery the most imposing exhibition of the paintings of her own countrymen so far shown in Buffalo. It was an assemblage of pictures of rare refinement which admirably harmonized with each other and appeared to great advantage on the delicate grey background. The collection was very broad in scope, and included every phase of American art with each artist represented by his best work. Not since the Pan-American Exhibition had such a notable group of the works of George Inness been brought together, and of these all but two are owned in Buffalo and were lent from the collections of Mrs. Porter Norton, Mr. J. J. Albright, Mr. William A. Rogers and Mr. George Cary. Nor is it a common thing to see twelve Tyrons together which, grouped opposite the Innesses,



THE DREAMER

BY EDMUND C. TARBELL, N.A.

gave such a rare opportunity to study and appreciate the exquisite genius of this artist. On another wall hung a group of six paintings by John H. Twachtman, five of which were of the well-known Yellowstone series. The beautiful *Beechwoods*, by Emil Carlsen, lent by Willis O. Chapin and one or two others have formed a landscape-room.

In the long gallery on the center screen, holding of course, the place of honor, was the *Portrait of Miss Lillian Woakes*, by James McNeill Whistler, which is a well-known and important work by that master. In the same room all the members of the *Ten*, were represented by one or more of their best works. *The Lute Player*, by Thomas W. Dewing, represents the idealization of a feminine personality with perfect details and is yet treated in so broad and artistic a manner that it would appeal to the painter as well as the layman. The Boston men were splendidly represented and two of the most important works by Edmund C. Tarbell were captured from the recent exhibition of the artist's life work at Copley Hall, Boston. The best of the portraits of men at least was that of President Seelye of Smith College, an important and masterly canvas, which occupied the center of the wall of gallery seventeen. The full-length, life-size figure, in its black gown, faced with purple, is seated near a table covered by a blue



Lent by Smith College

A LUTE PLAYER

BY THOMAS W. DEWING, N.A.

An Exhibition of Paintings by American Artists

cloth, on which are books and a lamp. It is very simple, very quiet and very fine. The head is altogether admirable.

The Lesson, by F. W. Benson, was there with two other enchantingly beautiful works by that artist, and three works by Joseph De Camp. Childe Hassam showed his magic power and versatility in his group of six canvases which included the noted *Breakfast Room, New York City, Winter*, from Worcester, and *The Little Shoemaker's Shop*. J. Alden Weir's mysterious dark nocturne and his exquisite *Flower Girl*, held conspicuous places, while Robert Reid's beautiful garden and attractive figures were most appealing. William M. Chase exhibited the portrait of a lady in black and a masterly painted study of *Fish*. Edward Redfield's gold medal picture showed its beautiful and vital qualities to great advantage from where it hung, as did also Paul Dougherty's latest marine with its waves and surf, and Schofield's *November Grey*. Three beautiful nudes attracted much attention, *Fantasy*, by Lillian M. Genth, *Femme Nue*, by Carl Nordell, and *Cicada*, by Seargent Kendall. Robert MacCameron's *Portrait of Mr. Thomas* was unusually fine. Two works by Henri and Tarbell's *Dreamer*, hung at the entrance while below them were placed the only two works in sculpture included in the exhibition, the ex-

quisite *Melisande* and the *Head of an Old Man*, by James E. Fraser. A most characteristic painting by Charles W. Hawthorne entitled *The Family*, attracted much attention, and important works by Mary Cassatt, Lydia F. Emmett, Gari Melchers, George DeForest Brush, Frederick C. Frieseke, Richard E. Miller, Mrs. Abbott H. Thayer, Wilton Lockwood, Albert L. Groll, Elliott Daingerfield, Horatio Walker and others held important places in the exhibition.

Another gallery was devoted to the collection of Henry Golden Dearth whose colorful productions have won praise from the critics and the public in general. Mr. Dearth's feeling as a collector of Antiquities is now appearing in his work, and he has introduced in these recent pictures his Persian plates and draperies, and his textiles and wood-carvings from other countries.

This American Collection at the Albright Art Gallery which included one hundred and fifty-five paintings and two works in sculpture, remained in place until September second. The spirit of this exhibition was delightfully cheerful and colorful and the picture subjects were such that one could linger again and again before a canvas, supplying in imagination beautiful tales to accompany their frequent recurrence to memory in the silent hours when fancy reigns supreme.



Lent by Smith College
DAWN

BY DWIGHT W. TRYON, N.A.



Lent by Smith College

PORTRAIT OF DR. L. CLARK SEELYE
EX-PRESIDENT OF SMITH COLLEGE
BY EDMUND C. TARBELL, N.A.

Theodore Hanford Pond, Craftsman



COFFEE SET

DESIGNED BY THEODORE HANFORD POND
EXECUTED BY MR. POND AND MR. WALTER PFEIFFER

THEODORE HANFORD POND, CRAFTSMAN. BY WARREN WILMER BROWN

WHILE there are hundreds of devoted men and women in the United States each of whom is contributing more or less to the great recreative force of the Handicraft Movement, it is, as always the case, reserved for the few to stand separated from their fellow-workmen by reason of their own individual gifts and achievements.

That Theodore Hanford Pond is entitled to rank with these is obvious when his pronounced ability in practically all of the arts and crafts is considered, and also more particularly, in view of the great amount of successful synthetic work he has done as a teacher, and, in several instances, as a pioneer.

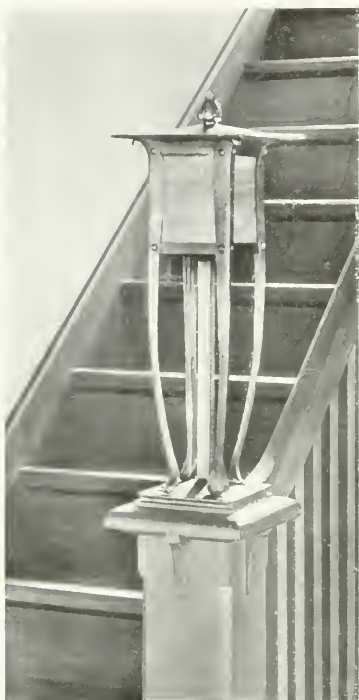
Mr. Pond has been identified with the Craft Movement almost from its beginning in this country, his career having commenced when he graduated from the Pratt Institute about twenty years ago. For a short time after leaving school he

devoted himself to commercial designing of wall-paper, carpets and rugs, stained-glass, furniture-carving, jewelry, etc., gaining thereby a broad experience that stood him in good stead in later years.

But successful as he was as a salaried man, he was lured by no Lorelei of Commerce; his ambition lay elsewhere and the turning point was reached when one day he strode into the Rhode Island School of Design, scarcely more than a lad, with a portfolio of designs under his arm. What he had to show created a favorable impression, and the result was that he was asked to open a class in Decorative Design at the School, nothing of the kind then existing. He accepted and held the position several years in conjunction with the Directorship of Drawing and Design at the Association Business Institute in New York.

The foundation of the reputation Mr. Pond now enjoys was laid during the next few years and his success as a teacher, especially at the Rhode Island school, soon attracted wide attention, finally bringing him a call from Mechanics Institute in Rochester, N. Y., where he organized

Theodore Hanford Pond, Craftsman



NEWEL POST
LIGHT

DESIGNED AND EXECUTED BY
THEODORE HANFORD POND

and for five years directed its initial Department of Applied and Fine Arts.

Four years ago, Mr. Pond created a Department of Design and Applied Art at the Maryland Institute in Baltimore, and what he did there must be regarded as his finest and most telling constructive work. His department in an astonishingly brief period became one of the most popular and progressive in the whole school.

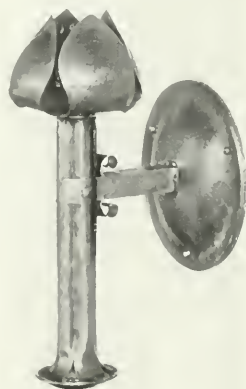
Last year, he decided to give up institutional teaching—for a while at least—and he is now conducting the Pond Applied Art Studios in Baltimore. There he has surrounded himself with a brilliant group of young assistants, and the jewelry, pottery, silver, designing in various materials and mediums, etc., that is leaving his workshop is not only enjoying very much of a vogue in Baltimore but also is in demand in widely separated places throughout the country.

Mr. Pond has ever been a direct and devoted student of Nature; his knowledge of plant and

flower life to which he has constant recourse for motifs, is both intimate and comprehensive, his applications moreover indicating sensitive appreciation of the adaptability of both common and rare varieties. Frequently he turns his attention to decorative painting and for this he usually employs landscape, and sometimes architectural subjects. A fitting example is an oil called *The Gates of Dawn*, wherein big masses of cumuli clouds tower like giant pillars to the zenith; preeminently a sky study, and as such remarkably impressive. A rugged landscape, with low hills shouldering each other away from a picturesque old castle, is of the same type, but colder and more formal.

Exquisite in finish Mr. Pond's work is, in whatever form, although he never sacrifices good workmanship to superficial charm. One of the best features of his production is its strength of construction; a piece from his hands invites the closest scrutiny, inside and out, from this angle and that. When handling silver, Mr. Pond displays a preference for simple forms and patterns that are primarily adapted for use. Fussiness of detail, "frosted effects" and repoussé he frowns upon. A three-piece coffee set in the spirit of the Colonial, done with the help of his assistants after his own design, epitomizes the good points of his method in silver, being soft and lustrous of surface, strongly put together without a touch of *gaucherie* that often attends solidity, and each piece presents a sharp, beautiful silhouette when seen in profile.

Mr. Pond has filled many commissions for lighting fixtures. In these he combines stained glass with metal in restful tonal harmony, and his lamps suggest intelligent study of the architectural environment and color scheme of the places for which they are intended. A



SIDE WALL LIGHT
DESIGNED AND EXECUTED BY
THEODORE HANFORD POND

A Successful Exhibition

in copper and brass with opalescent glass is a typical example, as are a pair of side wall lights of iridescent copper, pendant flower motif, and two of copper and brass, one suggesting the torch and the other the tulip. Grace and simplicity are noteworthy features of these lights.

The excellence of his jewelry and pottery bear testimony further to this craftsman's skill and versatility. Lightness of touch and subtle blending of the color of the metals and gems characterize the jewelry, while in the pottery he avoids pictorial decoration, ordinarily selecting flat quiet devices that will not detract from any sort of setting in which the pieces may find themselves.

While always showing highly developed powers of execution, Mr. Pond's work, after all is considered, is distinctive chiefly because of the rare degree of individualism it displays. Technique is taken for granted in this virtuosic age; personality cannot be presupposed, nor, it might be



SIDE WALL
LIGHT

DESIGNED AND EXECUTED BY
THEODORE HANFORD POND



THE GATES OF DAWN
MURAL DECORATION IN
OIL, COLORS

BY THEODORE
HANFORD POND

added, can it be readily classified and labeled. Every object that Mr. Pond presents has this element in greater or less amount and it is significant that no matter how unimportant an occupation he may be engaged upon, he is never trifling, but gives to the smallest thing the same amount of thought and pains that he apportions to his largest commission.

SUCCESSFUL EXHIBITION

A THE closing of the Sixteenth Annual Exhibition of Paintings at the Carnegie Institute on Sunday, June 30, brought to an end the year's art season in America, as the Pittsburgh exhibition is the last of the big shows held throughout the year.

When the doors were closed 30,517 persons had visited the Institute to view the 348 paintings. The largest Sunday attendance for this year was on April 28, when 3,280 people were counted in the galleries. An important feature of the exhibition every year is the attendance of the school children. This year thirty-nine different schools were represented by 1,310 pupils, accompanied by their teachers. The various clubs of the city interested in art proved their interest by an attendance of

A Successful Exhibition



A CASTLE IN SYRIA

DECORATIVE PANEL IN WATER COLOR
BY THEODORE HANFORD POND

387. There were many prominent out-of-town visitors at the Institute, and several important sales were consummated as a result.

The number of paintings sold was twenty-one, eleven of these being pictures by foreign artists, which will thus remain in this country. The complete list of sales follows:

Kermess, by Gennaro Befani.

Portrait of Her Grace, the Duchess of Rutland, by Jacques Emile Blanche.

Frost and Sunshine, by George H. Bogert.

The Two Friends, by Ulisse Caputo.

Maidenhood, by Elliott Daingerfield.

Blue Flowers, by Louise Galtier-Boissiere.

The Fountain: Moonlight, by Henri Eugene Le Sidaner.

The Seine and the Pont Royal, by Henri Eugene Le Sidaner.

Under the Greenwood Tree, by John Muirhead.

Afternoon Light on the Hills, by J. Francis Murphy.

Silver Night, by Julius Olsson.

Pastorella, by Charles Sims.

In Gloucester Harbor, by George Sotter.

Shop Girls, by Elizabeth Sparhawk-Jones.

Rankin, by A.W. Sparks.

Roses and Chintz, by Harold Speed.

Elcanor, by Alice Kent Stoddard.

Leafy June, by Henry Scott Tuke.

Joy of the Morning, by Harry Mills Walcott.

Ploughing for Buckwheat, by J. Alden Weir.

Awakening Hills, by Bruce Crane.

Four of these canvases will be transferred to the Permanent Collection of the Carnegie Institute, as announced a few weeks ago. The Department of Fine Arts has acquired by purchase *Ploughing for*

Buckwheat, by J. Alden Weir; *Afternoon Light on the Hills*, by J. Francis Murphy; *Portrait of Her Grace, the Duchess of Rutland*, by Jacques Emile Blanche, and *Leafy June*, by Henry Scott Tuke. These four works will be hung in the galleries of the Permanent Collection.

Some of the paintings will go to the City Art Museum of St. Louis for the Annual Exhibition of Selected Paintings by American Artists, to be held there in September. The special group of paintings by Lavery will be shipped to the Albright Art Gallery in Buffalo, where they are to be shown early in the fall. After Buffalo they will be exhibited at the Art Institute of Chicago.



"RED WINE." FROM THE OIL
PAINTING BY GLYN W. PHILPOT.

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OCTOBER, 1912

STAGE SETTING: REALISTIC AND IMPRESSIONISTIC BY SAMUEL HOWE

OF THE many attempts to devise some means by which the scenery for the drama shall present more than is usual of the true spirit of Nature, preserving due regard to its position as a background to the characters and action of the play, the setting designed for the "Chantecler" presentation by Miss Maude Adams is by far the most interesting and inspiring. The accompanying views illustrating something of the elusive quality of a new form of stage setting before which the theme was acted, entailing a readjustment of ideals, are from the work of Mr. J. Monroe Hewlett, the architect who designed and executed them with the able assistance of Mr. Charles Basing, the landscape painter, and his brother, Mr. Arthur J. Hewlett.

It seems that when Miss Adams decided to undertake the whimsical fantasy of which Paris had so much to say, she turned to Mr. John W. Alexander, the painter, for advice as to the designing of the scenery, and he in turn called upon Mr. Hewlett, whose enthusiasm for and success with decorative schemes of a large size was well known.

"This type of scenic presentation invites thought, appealing to the feelings, and is withal possibly the most remarkable background the actor has yet had. It is more than welcome in these days when stage setting is boldly striving to be real, when it holds itself aloof from and too often superior to the play and when costuming and the facetious quality known as gesturing is overdone—for above all things is it a day of extremes. The influence of stage setting can scarcely be overestimated. By Mr. Hewlett's method the most delicate thoughts can be expressed with magic tenderness. It is photographic in a way, but only in a way. By no means is it merely a transcript from Nature. It is rather Nature plus Art, accepting as a definition of

the goddess the writing of Tolstoy. Certain detail which might crowd and interfere with the natural climax is eliminated, so that the final study for the scene be as correct as is possible.

The process, in brief, is as follows: After the study and sketches are complete, a model is made one-sixteenth of the actual size of the scenery when completed and of the actual gauze and canvas. It is not, therefore, an approximate but an actual model—as it were, a miniature stage, with complete wings, borders and drops and equipment of lights big enough to be judged in detail and in mass. After the completion of this model it is taken apart and each of the gauze screens which compose it is utilized as a stencil, or, one might say, lantern slide, and, by means of a powerful arc light suspended at the top of a lofty room, the drawing is projected upon the gauze and canvas which forms the scenery, stretched upon the floor. In working upon the finished surface, either with a spray of dye or a brush, the light and dark masses are preserved and the danger of distracting high lights invading the surfaces which have been designed in half-tone or shadow is eliminated. The final result is, therefore, in its main masses an absolute duplication of the model which has been used in the preliminary study.

Extreme judgment is shown in the selection of the points to be accented that dramatic strength be given to the scene. The silhouette outline is the thing of great moment. Balance, center, proportion, scale, qualities dear to the heart of every architect, pay homage to the scheme, entering into it. The stern rule of rhythm and balance is here, appearing, however, in so new a guise as to escape notice. There is about it great depth and richness, great transparency of shadows and shades, great repose, strange absence of irrelevant and disturbing detail; there is also the remarkable characteristic known in the vocabulary of the artist as—quality. It states facts in a subtle manner. It does not force itself upon the theatric-

Stage Setting: Realistic and Impressionistic



BACK DROP STENCIL
ACT I

"CHANTECLER"
SCENERY

al world with the startling note and wild abandon which has so often momentarily electrified the audience. It pleases because of the far-reaching influence—the infinite tenderness of its illusion, the irresistible winsomeness of its portrayal.

This method possesses astounding possibilities; particularly is this noticeable when the gauze is colored with transparent dyes of different tones, and when it varies in its own texture. The spectator is required to view the back drop through two, three, possibly four veilings, each having its own influence upon the story, shaping the outline, telling its own detail in its own particular manner.

Of course, for many years, the poet-painter in search of the mysterious and entertaining, scarce satisfied with the limitations of the customary canvas and paint, because of its reflections, its assertion and its competition with the importance and dignity of the actor, has been enthralled with the gauzy network so frequently used at Christmas time in most of the capitals of central Europe, valuable at pantomime presentations. The designers have recognized the value of the material as serviceable to partly conceal fairies, wood nymphs and goblins, and in a way enriching to certain realistic accessories, such as mysterious waterfalls, colored and reflected lights. Possibly from these occasions may our distinguished architect have been inspired. His naive use of gauze, however, is characterized by the adroit addition of canvas in certain well-determined places, the canvas is painted, and velvet and other materials

are used to intensify the reflections and to introduce local color.

There is about this type of setting an Oriental quality which is potent. It is big in idea, wholesome in its intensity, with all its artificiality, for it keeps itself in its proper place—yet at best it is but a rag, a net humble in the extreme. Not by the wildest stretch of the imagination can intrinsic value be given to it. This gauze, this fantastic veiling, this weaving of a madcap midget, the caprice of a wildly fascinating charmer, is a challenge alike to the imagination, at times revealing all phases of the landscape and again concealing them. It is a mysterious backing to a living theme in which the actor plays the salient part. To him and his craft does the painter pay homage. His work is not a picture with the proscenium arch for a frame. It is an illustration—as skilful as paint and weaving have yet been able to make—of the play, for, after and beyond all—"the play's the thing." And yet our papers today headline a play by a well-known writer whose dramatic force has been more than equaled by the brush of the painter, who has lifted from the desert into the white light of the theatre with accurate delineation and with amazing skill, the blinding sandstorms of the desert, the tropical verdure of the Orient. A series of pictures to which the author added a series of episodes connected by the frailest of dramatic threads. Truly the pictorial sense is



FRONT SCREEN
ACT III

"CHANTECLER"
SCENERY

Stage Setting: Realistic and Impressionistic



SIGHT EFFECT IN THE FOREST

"CHANTECLER" SCENERY

often used as a screen for indifferent and anæmic dialogue and action. Of course, for such the old era of painting is the better one, but for those who think, still more for those who cherish within their makeup the intimate ability to feel, the mystic gauze is more likely to please; anyway, it is a step in the right direction—it is an artifice appealing to the imagination. Yes! We humans are strange in our childish fancies and still engaged with toys, happy in our limited ideals and childish playthings, and when confronted with huge problems involving the phenomena of Nature are we little, indeed! We are ambitious and appreciative, of course we are, and have our tiny triumphs. Perhaps some day, like the Dog in "Chantecler," we can enjoy the blissful illusion of lapping up the stars reflected in the pond of the farmyard. For in the great comedy of daily life even the domestic

animals recognize the wonders of nature and have wit enough to enjoy them.

American Art Progress

THE artistic development of this country during the past year, according to the critics, has manifested itself not so much in the number of works of art produced as in the establishment of numerous schools of art in the various large cities, the number and general excellence of public exhibitions, the increasing frequency of large sales, particularly in New York City, and in the money spent for native and foreign works.

Two widely discussed recent purchases of works of art by American collectors was that of a Velasquez which brought \$500,000, and a Rembrandt, which also brought \$500,000.



ACT III COMPLETE
"CHANTECLER" SCENERY



ACT IV COMPLETE
"CHANTECLER" SCENERY



SUNLIGHT AND SHADOW IN THE FOREST
"CHANTECLER" SCENERY

The Bronzes of Mahonri Young



PASTEL DRAWING

BY MAHONRI YOUNG

THE BRONZES OF MAHONRI YOUNG

MAHONRI YOUNG's history is one of unflagging industry and passionate devotion to the highest traditions of the craft. He was born in 1877 at Salt Lake City, Utah, and is a grandson of the famous Mormon leader, Brigham Young. His native environment proved unfavorable to the development of his early formed ambition to follow the career of an artist and as soon as the exercise of a rigorous self-denial permitted, he sought the more congenial milieu of Paris. Like most art students he gravitated to Julian's and other ateliers in search of light, remained abroad long enough to realize that his opportunities lay elsewhere and after having assimilated a certain amount of instruction and experience, he returned to this country to work out his own artistic salvation.

His best work is distinguished by nobility and breadth of conception, close and conscientious observation of nature, a predilection for virile form and plastic line of great beauty and power. The natural endowment of talent, of which his work bears the unmistakable impress, entitles him to a commanding position in contemporary art. He is a master workman whose technical facility is at all times subordinated to the spiritual significance of his work. It is, however, his consummate workmanship and infinite painstaking care that impart to his figures a satisfying impression

of breadth and finish. Nothing vital or significant is ignored or evaded. The lofty tone, simplicity and dignity of his work are the result of a perfect union of every element that goes into the creation of a complete work of art. These qualities are admirably illustrated by his bronze figure of an Alsatian boatman, *Boat Arthur*. It received honorable mention at Buenos Ayres and was awarded the Helen Foster Barnett prize at the National Academy exhibition of December, 1911. It is interesting to learn in this connection that Young's achievements have met with due recognition by his recent election to associate membership in the National Academy. The poise of the magnificent head and powerfully molded body are instinct with the virility of masculine prime, tempered with a noble austerity, by the artist's insight and imagination. No less striking in their individuality and feeling for vigorous form are the *Charbonnier*, the *Chiseller*, the *Forgeron*, the man with the heavy sledge, and the fatigued laborer. These figures are types of vital energy in action and repose. Their muscular development, the broken lines and curves of the rugged limbs, the clinging, shapeless garments are masterful in drawing, modeling and finish from whatever angle they are viewed. The various textures, the differentiation between bone and tissue, the subtle play of light and shadow are brilliantly rendered. It is in these primitive types, recalling Millet's toiling peasants by the indomitable spirit that dwells in their figures, that we discern the

The Bronzes of Mahonri Young



*Awarded Helen Foster Barnett Prize
National Academy, December, 1911*

BOVET ARTHUR, A LABOURER BY MAHONRI YOUNG

artist's keen sympathy and veneration for the harsh servitude of the humble toiler and his endless struggle with physical environment.

In his portraits Mr. Young maintains the high level of his best work. The busts and figures possess distinction, character and fidelity. No salient peculiarity of physiognomy is exaggerated, that too common fault which tends to degenerate into caricature. His gift for close observation of distinguishing traits and idiosyncrasies imparts to his portraits an authentic personality and while he leaves the impress of his own dominating temperament on these they remain as much faithful likenesses as veritable works of art. Such are the admirable portraits of the whimsical poet Alfred Lambourne, the leonine head of Dr. Frank

Dossert, Peter Newell, the genial humorist, the full-length portrait of Alfred Maurer which was recently shown at the Toledo Museum and sold there, and that of Martin Birnbaum playing the violin. The last is a masterpiece of characterization. Only a prodigious talent is capable of rendering so wonderfully the fine, free sweep of the bow arm, the nervous exquisite drawing of the hand holding the violin in a delicate yet firm caress, the droop of the head, the naturalness and tense energy of the swaying figure surcharged with



THE HEAVY SLEDGE

BY MAHONRI YOUNG

The Bronzes of Mahonri Young



Courtesy of Martin Birnbaum, Inc.

THE VIOLINIST

BY MAHONRI YOUNG

emotion, and the complete surrender of the soul to the magic potency of the music. Few artists, indeed, are capable of producing a work so significant and telling.

Young is too versatile an artist and of too wide

a sympathy not to respond to the delicate charm of feminine types. His drawings of the female nude, the supreme test of an artist's feeling for form, are finely expressive. The sketch in plaster of his wife and child is tender and appealing in

The Bronzes of Mahonri Young



CHARBONNIER

BY MAHONRI YOUNG

sentiment and handling. The beauty of maternity is rendered with an admirable restraint and freedom from mawkishness. His drawings of the masculine nude figure are very forceful and are characterized by the same power that informs his sculpture. The groups of toiling men and horses are lifelike and solidly done. His quick sketches, those intimate revelations of the artist's personality, aspirations and fundamental tenets of his art, disclose his sincerity and clearness of vision. The recent exhibition of Young's work in New York, otherwise comprehensive, unfortunately afforded no opportunity to judge of his capacity to handle large monumental groups, but a photograph which was shown of a cement frieze of athletes in action made for the Deseret Gymnasium, of Salt Lake City, furnished evidence of his ability to produce decorative sculpture on a large scale.

Word has just been received that Mr. Young has been commissioned by the Mormon Society of Salt Lake City to model an heroic group of sea-gulls, for which \$40,000 has been appropriated. Mr. Young's design calls for a granite shaft 35 feet high, surmounted by a ball of granite from the Utah Mountains, on which a huge gull, fashioned from pure white marble, will be alighting.

J. LESTER LEWINE.



STUDY OF THE NUDE

BY MAHONRI YOUNG



ALFRED LAMBOURN
BY MAIONRI YOUNG



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MEMORY COMFORTING SORROW
BY MARY L. MACOMBER

MARY L. MACOMBER
BY CHARLES A. PARKER

NO BETTER illustration of the truth of the assertion that genius measures up in proportion as the artist dares be himself can be found than in the many creations of Mary L. Macomber.

The initiative behind the courage of her originality, wherein the well-spring of our morality, ethics and philosophy has been embodied by her brush in many lovely figures, seems to have drawn upon an exceedingly high order of conscientiousness to ideals. It can be said with truth that few artists are more faithful to individuality than is Miss Macomber, and her pictures each year furnish fresh evidence of a constant growth in power of allegorical expression and in colorative effects. An exquisite purity of atmosphere pervades each new theme.

A decade or more ago Miss Macomber's works



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THE NIGHTINGALE

BY MARY L. MACOMBER



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Collection of Mrs. M. L. Warren

SINGING STARS

BY MARY L. MACOMBER

showed the influence of the Burne-Jones-Rossetti-Watts school and in such of her earlier creations, as *Memory Comforting Sorrow*, *Night and Her Daughter*, *Sleep*, and several previously painted pictures, her partiality to this group of idealists is plainly traceable. In more recent years, however, her originality of subject in such pictures as *Springtime*, *Life*, *Singing Stars*, *The Nightingale*, *Kissed Fruit*, and her latest work, *Spring*, is unquestionable.

Too often in these days a deplorable lack of courage is evidenced in the treatment of artistic ideas. A dilettantism of conception, a trifling with themes of minor importance, an evasion of the loftier subjects is clearly manifest. Materialism, too, has wrought greatly to the disadvantage of imaginative treatment.

Thus it is with real pleasure that the lover of high and noble conceptions views the charmingly graceful and imaginative productions that the painstaking effort of Miss Macomber has produced. Works of art are seldom more poetic and more individual in conception than is *Singing Stars*. Our abstract thought of life has been made exquisitely tangible and concrete in her spirituelle figure entitled *Life*—the idealized face of a girl who holds the magic crystal ball in her slim fingers. Here is courage, carefulness in execution and an unquestionable imagery. *Kissed Fruit* is



Copyright by Mary L. Macomber
SAINT CATHERINE

BY MARY L. MACOMBER

the artist's first frank deviation from the spiritual realm, and yet, in this lovely face, whose poisoned lips "lean" close to the pear, the ethereal is by no means lacking.

Works of an unimaginative, materialistic nature find no place in the rather lengthy list of her symbolisms, and a reason for this is not difficult of definition when one learns a little of her early life.

She was born in Fall River, Mass., August 21, 1861, and only once, when she spent a few weeks in England, France and Holland, has she been beyond the borders of the United States. Her ancestors were New England orthodox, with a direct and easily traceable line from the Plymouth Pilgrims. Thus her faithful adherence to the spirituelle type follows somewhat as a result of heredity and environment, combined with an

extreme sensitiveness of temperament. Her father, born a Quaker, indulged a deep passion for poetic writing, the one outlet for artistic expression permissible to members of his sect, and it is interesting to know that early in his daughter's life he expressed a wish that she become a poet. He had no interest in her painting or in her desire to become a painter.

Mary Macomber's sensitiveness to criticism, her extreme dislike of being misunderstood, has effected two distinct transitions in her style of portrayal. Shocked because the religious atmosphere of her earliest creations caused some to think her a Roman Catholic, this descendant of Friends promptly drew back from the religious subjects of the Old Masters and began the delineation of her ideals by means of winged figures representing allegories of love. This style giving rise to the charge of sentimentality, she abandoned the winged figures for her present types.

Many of her pictures in recent years have been in

panel forms and, as decorations, have proven highly satisfactory. Her *Hour of Grace*, *An Easter Carol* and *The Magdalen* are among such works. It is indeed hard to find a more lovely and spirituelle face than her right-hand head in the latter panel.

Mary Macomber's wonderful and tireless capacity for continuous application might miss its purpose were it not for her unswerving loyalty to ideals. Contrasting her earlier creations with such of recent date as, for instance, *White Butterflies*, one is convinced that she has profited well by experience. A sort of poetic sunlight, golden and shadowless, pervades the last-named exquisite allegory. Care in treatment has plainly kept pace with delicacy of conception and it is to be believed that her best will grow lovelier each succeeding year.

HOWARD C. LEVIs has followed up his "Bibliography of American Books Relating to Prints" (1910) with his long-expected "Descriptive Bibliography of the Most Important Books in the English Language Relating to the Art and History of Engraving and the Collecting of Prints" (London: Ellis, 1912). In a manner that is as informal and personal as a bibliography can be, the reader is taken through the English literature of the subject, from the earliest scattered references to the process of etching, to the latest handbooks and monographs.

Mr. Levis combines the antiquarian interest, which has led him to ferret out various very early descriptions of processes in etching and engraving, with the critical appreciation that enables him to write authoritatively of the later and latest volumes on etching, engraving and kindred processes.

Incidentally, he has chapters also on portraits, colored prints, collectors' marks, sporting prints, and one on "poetry and songs about prints."

The activity of the United States in this specialty of publication is appreciatively recorded.



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WHITE
BUTTERFLIES

BY MARY L.
MACOMBER



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LIFE

Collection of J. N. Buffington

BY MARY L. MACOMBER

The book, with its twenty-six chapters devoted to various phases of the subject, reflects the author's point of view and also his *flair* and perseverance as a collector of the literature of which he writes.

THE Twenty-third Annual Exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, 215 West Fifty-seventh Street, New York; opening to the public Saturday, November 2, and closing November 24.

Original water colors and pastels never before publicly exhibited in New York City, will be received.

For this exhibition a rule has been passed that exhibitors must not use frames over two inches in width inclusive of mats.

The jury of selection is composed of Harold M. Camp, E. Irving Couse, Charles C. Curran, Edward Dufner, Miss Anna Fisher, F. C. Matthewson, F. Luis Mora, H. Hobart Nichols, Mrs. Clara W. Parrish, Mrs. Florence Francis Snell, Everett L. Warner and Cullen Yates.



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MUSIC
BY MARY L. MACOMBER

Louis Potter: Sculptor

LOUIS POTTER: SCULPTOR

THE recent sudden death of Louis Potter, one of the most promising of American sculptors, is a matter of universal regret, and his loss will be keenly felt in the art world. Mr. Potter's first instruction in his art was received from Charles Noel Flagg. He also studied painting under Montague Flagg during his college vacations. In 1896 he went to Paris and remained there for three years, studying painting under Luc-Olivier Merson, and modeling



Copyright, 1912, by Louis Potter

THE EARTH MAN

BY LOUIS POTTER



Copyright, 1912, by Louis Potter

THE EARTH'S UNFOLDMENT

BY LOUIS POTTER

under Jean Dampé. His first exhibition was a bust of Bernard Boutet de Monvel, in the Champs de Mars. Mr. Potter also spent some time in Tunis, and while there was commissioned by that government to represent Arab life at the Paris Exposition. For this service the Bey conferred upon him the decoration of *Officier du Nicham Iftikar*, or Order of Renown.

After his return Mr. Potter devoted himself to distinctively American subjects. The Indian particularly, both Alaskan and American, became one of his favorite subjects.

For the purpose of arriving at some higher spiritual insight, which might enable him to carry out his art conceptions and accomplish something which would benefit the world, Mr. Potter became interested in the investigation of the occult sciences. This he had abandoned, however, during the last few months of his life, declaring the prac-

Louis Potter: Sculptor



Copyright, 1912, by Louis Potter
THE EARTH'S UNFOLDMENT

BY LOUIS POTTER

tice of no value, possibly harmful. Up to and including the period that Mr. Potter spent in Alaska, his work was strongly realistic; he tended

to portraiture and to transcripts of actual life. Since then his art took a great leap. His later figures and groups were peculiarly imaginative. They had gained in poetry, in width of appeal and beauty, and yet had lost nothing in force and truth. His work has been compared to that of Rodin and Meunier, although bearing unmistakable evidence of the vitality of the American spirit.

The two figures reproduced with this article were the last conceptions of Mr. Potter, and are a fitting climax to a career that has ended all too suddenly. These figures were accepted unanimously by the French Salon Exhibition of the Spring, 1912, and attracted great attention. So much so, in fact, that *The Earth's Unfoldment* has been asked for the exhibition at Monte Carlo in October, and *The Earth Man* for the International Union Exhibition this fall. Both of these examples are modeled a little over life size, and symbolize evolution. The man with his eyes closed is groping for the light, which is realized in *The Earth's Unfoldment*—the spiritual awakening of the woman.

Mr. Potter was born in Troy, N. Y., in 1873, and was graduated at Trinity College, Hartford, in 1896.

Two years ago special attention was attracted to his work by his exhibition of his bust of Mark Twain. His conception of the author was pronounced wonderfully lifelike, notwithstanding the fact that he had never seen the great humorist, but knew him

only through pictures and his writings. In his work and his lineage, Mr. Potter was distinctively American.



Copyright, 1912 by Louis Potter

THE EARTH MAN
BY LOUIS POTTER

The Little Theatre

THE LITTLE THEATRE

THE LITTLE THEATRE, which opened in New York on March 11, 1912, marks a new era in theatre design. As its name implies, it is of limited proportions, the object of this being to secure that intimacy between actor and audience which is necessary for the best interpretation of modern intimate drama. Whether viewed exteriorly or interiorly this theatre gives eminent satisfaction; there is hardly a discordant note. It presents a good example of the Georgian in its design. The materials used in the exterior are red brick and French limestone, and the outside woodwork is painted white. The

shutters are a "blind green," and the ironwork flat black. The effect of the building at night, when concealed lights are reflected upon the façade, is very pleasing.

The lobby is done in white, in Colonial style, with a fireplace at one end, opposite the entrance. A stairway leads down to the smoking room and the tea room. The only relief to the white walls is a large piece of valuable old Spanish brocade velvet that still holds its rich coloring.

The ladies' parlor, which opens from the lobby, has white woodwork and walls and is furnished in mahogany. Downstairs the smoking room has woodwork in walnut effect, with a red tiled floor and red leather upholstery on the wall benches.

A number of old English prints of actors hang on the walls.

The tea room, which is half as big as the auditorium, has white woodwork, and also has a big fireplace at one end. The furniture is of oak, of the period of William and Mary. The other rooms of the building follow closely the Adams period of Colonial design. In the tea room there is a large service table and a number of small tables. Here tea and coffee are served free during the intermissions.

The auditorium is elliptical in shape; the woodwork is of birch, stained a deep walnut brown, and reproductions of the Bouche tapestries have been hung in the panels. The curtains are of blue and silver brocade, with tapestry borders, and the drop curtain of Gobelin blue. The carpet is mouse gray, and the seats are upholstered in brown leather.

The placing of the seats entirely on the main floor, thus making them all of equal importance, has eliminated the impressions of class distinction between



Robt. W. Tebbis, Photographer

THE LITTLE THEATRE

HARRY CREIGHTON INGALLS AND F. BURRALL
HOFFMAN, JR., ASSOCIATED ARCHITECTS

The Little Theatre



Robt. W. Tebbs, Photographer

AUDITORIUM
THE LITTLE THEATRE

HARRY CREIGHTON INGALLS AND F. BURRALL
HOFFMAN, JR., ASSOCIATED ARCHITECTS

boxes and orchestra, balcony and gallery. Two hundred and ninety-nine people may be accommodated, and this bringing of the audience and actors into close contact emphasizes those features aspired to by Mr. Winthrop Ames, the founder, inasmuch as the general effect is that of an entertainment in a large drawing-room.

The stage equipment calls for special mention, owing to its almost unique instalment of a revolving stage. This permits of the permanent setting of the various scenes, thus saving much time and labor and rendering possible more elaborate staging than could otherwise be produced.

The Little Theatre is deserving of all the praise that has been bestowed upon it, not only for its perfect adaptation to the purposes for which it was erected, but also as being a striking example of the new order of things in theatre design. It may be safely predicted that its influence will be for good, and that the spectacular type of theatre,

at one time so common in this country, may be replaced by this newer form of architecture.

MR. MARTIN BIRNBAUM, of the Berlin Photographic Company, has returned after a summer spent principally in the Scandinavian Peninsula, and is brimming over with plans for a series of exhibitions during the coming season, which will eclipse even his achievements of last year along these lines. All of the exhibitions will be distinct novelties, and if there is any one characteristic which binds them together, it will be the fact that for the most part they are representative of contemporary German graphic art, a phase which is little known in America. Among the first artists whose work will appear at these galleries this fall is Marcus Behmer, a native of Weimar, who now resides in Florence. He is a brilliant etcher, designer of book plates, and a decorator of the books of the famous Insel Verlag. He is said to be a



Robt. W. Tobbs, Photographer

THE FOYER THE LITTLE THEATRE
HARRY CREIGHTON INGALLS AND F. BURRALL
HOFFMAN, JR., ASSOCIATED ARCHITECTS

A Boy Sculptor



A BUFFALO

BY AVARD FAIRBANKS

EXHIBITED AT THE NATIONAL ACADEMY WINTER EXHIBITION, 1911-12

man of extraordinary versatility and of an originality which borders on the bizarre. This will be the first exhibition of his work in America.

A BOY SCULPTOR

REMARKABLY promising work in sculpture is being done by Avard Tennyson Fairbanks, a fourteen-year-old school boy. His ability was first discovered through a clay model of a rabbit which he made from one of his own pets, in his father's studio.

Later, while copying Barey's *Lion and Snake*, in the Metropolitan Museum of Art, his work attracted the attention of Mrs. Hoard and Mr. Frazer, of the Art Students' League, who were instrumental in securing for him a scholarship in that institution. He displayed such ability, particularly in his modeling of a bear and a tiger, a second scholarship to the League was tendered him. His recent productions are a lion and a buffalo—the latter he expects to dedicate to the Schools of America, as the buffalo is exclusively an American animal, and as the work is that of an American school boy.

Young Fairbanks is so enamored of his work that he seems to require little other recreation. He is truly American, his ancestors having come to this country in 1633. They settled in Dedham, Mass., where their old house still stands.

RAPHAEL LIMAURO, PASTELIST

THE two pastels reproduced on the following page were exhibited at the Twenty-second Annual Exhibition of the New York Water-Color Club, and are the work of Raphael Limauro, who lately returned from Italy. This artist prefers to work in pastels rather than oils, because he feels that by using his chosen method of expression he can translate the enhancing beauty of nature in a more rapid and beautiful way. It seems to him that in the dashing fusion of a thousand colors which is afforded only by pastel he can reproduce on a cold piece of cardboard all the radiant joy of a sunny day, all the melancholy of a cloudy, rainy sky, all the sleepy quiet of a woodland, or the turmoil of the busy street. It is Mr. Limauro's aim to study nature with the utmost sincerity and to take every precaution to get a sound sense of drawing and a genuine feeling of color.

MESSRS. MOULTON & RICKETTS have purchased the American business of the well-known firm of Messrs. Arthur Tooth & Sons, of London and Paris, and have removed their New York galleries to the premises previously occupied by that firm at No. 537 Fifth Avenue. Early English masters, choice examples of the Dutch, Barbizon and American schools, and etchings and engravings by modern masters, are always on view in these galleries.



BRONX RIVER

BY RAPHAEL LIMAURO



MEADOW MERE

BY RAPHAEL LIMAURO

THE STUDIO

THE PAINTINGS OF WILFRID G. VON GLEHN BY T. MARTIN WOOD.

PERHAPS Mr. von Glehn's art is known best by his exhibits at the New English Art Club's exhibitions. The Club represents what is most original in strictly English painting. To be a member of it seems to class an artist as one in possession of a modern secret. But its exhibitions may be likened to a broad stream taking in many tributaries rising in places far apart. Mr. von Glehn's exhibits are a novelty there by being in a style that is not novel—a style that represents, it seems to me, the naturalised and now most characteristic form of Impressionism in England. Like every other style it thrives best upon a special subject matter—that is, like every

other style having its origin in the solution of a special artistic problem. It was the illusion of solidity in objects—of space behind and in front of them—that was the chief prize of this method. It did not make an ideal of "flatness," in which some people now see the ideal of painting, as a piece of decoration. The problem of "atmosphere" is still one which has not been exploited to the full in decoration. There is in Mr. von Glehn's art a leaning towards decoration, and it seems probable that this tendency in his work will increase. It will be interesting to see how far he retains the method special to Impressionism. It is almost the question of how far Impressionism is the method of realism and not of decoration. That is a point which has yet to be decided.

By glancing at our illustrations it will quickly be



"THE LOGGIA"

FROM THE OIL PAINTING BY W. G. VON GLEHN
(In the possession of the Hon. Joseph H. Chute)

seen where the naturalistic representation of effect has been uppermost in the artist's mind. It is, we think, by his work in this vein that he is best known. It is this sort of painting in which our own time has made a rapid advance, and definitely chronicled achievement in the history of painting. The fact that all this subtlety of representation has lately been said to lead to nothing beyond itself, and so to leave art with no other aim than "representation," does not destroy it as the unique and often profoundly beautiful achievement of the time in painting. It is quite possible that mere "representation" of nature, as such, has at last fulfilled the aim it made its own, and that we must court a fresh kind of visual experience. If this is so, the perfection of the method we have just discussed in regard to its own aim is proved, and the glory goes to those who can be definitely asserted to have brought it to perfection.

The confidence of manner in some of the exponents of this style is the sign of its maturity as an art. But this confidence is seldom so completely justified as in Mr. von Glehn's case. This painter restricts his aims, but always succeeds in setting them forth quite clearly, leaving to others the problem of things almost too fine to be seen, and except in the rarest instances of impressionist inspiration proving themselves too fine for execution. There is a point then at which Mr. von Glehn refuses to follow to any further lengths the subtleties of mere interpretation. Here it is that the delights of invention and control begin. He has proved that in his case it was the right exchange—to let interpretative expression go, to gain freedom of invention early. It is his very happy inventiveness in composition that attracts him to decoration. And even in paintings where

decoration has been hardly professed it has given a character of their own to his pictures.

Mr. von Glehn has also had singular success in portraiture; due to the fact, no doubt, that he has at his command so direct a style. All that is most worth having in an impressionist portrait is of the sort that the artist receives at a first impression, or does not receive at all. His first impression is after all *the impression*, to be carried through and at last transferred to us in the final stage of his work. As a portraitist Mr. von Glehn is one of the most delightful executants of our time. A peculiar freshness is given to the pose and expression of his sitters. There does not rest upon them in his portrayal of them that evidence of a weary strain in posing which is the chief note of a modern portrait. It is difficult to praise too highly the success of some of



"THE BROOK"

FROM THE OIL PAINTING BY W. G. VON GLEHN



"THE BLACK TURBAN" FROM THE
OIL PAINTING BY W. G. VON GLEHN



PORTRAIT OF MRS. J. W. LAPSLEY
BY W. G. VON GLEHN

(By permission of J. W. Lapsley, Esq.)

his portraits in keeping an element of charm in the canvas. This was a secret of seventeenth and eighteenth-century art, and it is one at least of the elements that induce an ordinary person to regard a portrait as a work of art. There is much to be said for the ordinary point of view in this matter too. It has remained for our own age to produce an infinite quantity of portraits possessing no single element necessary to a picture—the sort of portrait that rests its *whole* claim upon its likeness to a sitter who has probably never been seen or heard of by us. The likeness is said to be there if the expression is caught, though in “flesh” colour that resembles nothing human. Less than a century ago even quite unknown painters, whose work is to be found in country houses, understood that portrait-painting was a branch of picture making. Mr. von Glehn to-day does not fail his sitters in this respect. They go to him as an artist, and perhaps after their experiences of portrait-painters in general they are surprised to find he is one.

Part of Mr. von Glehn's success in the province

of portraiture is no doubt due to the fact that he is so successful with the figure. In pictures of landscape surroundings he is accustomed to introduce groups in spontaneous action. When then it is a question of a portrait, more easily than many artists he can capture a spontaneous pose. That his technique is particularly suitable for securing the elusive and indefinite traits upon which facial expression depends has been proved by the success of the school to which his method of painting a portrait obviously belongs.

In his out-of-doors figure-pictures the artist has used two kinds of subjects, those in which women in fairy-white dresses enter into the life of a summer day; and those more formal, improbable decorations with a background of garden architecture. Except for the nude in the latter, we have practically the Watteau subject up to date, with the less romantic modern outlook, and the distinction between what is matter-of-fact and what is matter of imagination, which all but modern art has striven so sincerely to obscure. To give the illusion that things too beautiful to be real were real was the



"THE MILL ON THE BANK"

FROM THE OIL PAINTING BY W. G. VON GLEHN

ancient aim of art. The aim to-day has been to show that real things are beautiful.

Mr. von Glehn, in practising one of the methods that can do most in the way of suggesting sunlight in paint, strikes a rather light-hearted note in his pictures instead of the note of concealed depression which is the characteristic of the laughter and music in a Watteau painting. Eighteenth-century people, trying to keep their illusions, feared everything; twentieth-century people, having parted with all theirs, fear nothing. Eighteenth-century people seeking happiness found a revolution, twentieth-century people giving up the search are found by happiness. The sunlight then in Mr. von Glehn's pictures is of the spirit as well as of the problem of them.

The artist's first tendencies owe much probably to his long apprenticeship in Paris. That patently easy way of painting which a long period of study there seems able to produce is of especial service to a portrait-painter. It has been thought to quench originality. But what is the "original" note in an exhibition to-day? Surely the well-executed picture! This might so well be called an age of amateurs, that we sometimes find it more refreshing than anything else to encounter certainty of touch.

Residence in England has since restored to Mr. von Glehn's art its English flavour. Not the surroundings in which he learns, but those in which he lives give the character to a painter's expression, the key to the artistic nature being always an intense responsiveness to surroundings. What, now, could be happier, as an exposition of such response, than the picture of *New England*, reproduced in colour with these pages? Surely it is a genuine souvenir of a visit to the States! We shall be told that this rests with its title. But how few pictures take so well their titles! It is true that for the most part pictures

are one thing and titles another, until they come together in an exhibition. But that it should seem so points to absence of sense in modern pictures. The first thing a picture has to tell us, if it has anything to tell us at all, is its title.

The picture *New England* is very characteristic of the quality of Mr. von Glehn's colour, and of the whole aspect of that side of his work of which it is so fine a specimen. The characteristic of his colour-schemes in this class of work is a suggestion of the vibration of sunny atmosphere. As was indicated at the beginning of this article, the technique he employs was brought into practice by the desire of modern artists to secure the note of Nature's restlessness, the general sense of life everywhere; the desire to give in a picture the sense of movement not only of a figure, but of leaves stirring and whispering, the sun going in and the sun coming out. And reverting to what was said at the outset of



PORTRAIT OF MISS GLADYS STEWART RICHARDSON

BY W. G. VON GLEHN



"BLUE AND GOLD"

FROM THE OIL PAINTING BY W. G. VON GLEHN

this review, it is this aspect of Mr. von Glehn's work, the number of canvases in which the sense of the movement of Nature and of light has been uppermost, that has up to the present been perhaps his most individual contribution to contemporary art. It is here that he employs a method that has been a constant stumbling block to younger painters with an enviable certainty, painting with an ease that seems lighthearted the particular kind of complex effect that has brought despair so often to ambitious painters. In many respects painting to day is a more difficult art than it ever was before, for it has attempted to embrace many more truths at one time, and the consequence is that everywhere in the modern exhibition there is plentiful evidence of failure, and those half-successes which go down with the selling public as complete successes.

Perhaps we have enough to define Mr. von Glehn's position, as one using the most difficult convention of his time and succeeding with it,

exhibiting a long line of canvases in which nothing has been shirked, and which hold up a mirror to Nature in her most capricious moods. This art, too, has a delightful sort of pantheism about it—people among the trees besmattered with splashes of sunlight, moving there even in all their modern costume as if they belonged to the scenes, dryads and children of Nature in the spirit of their love for her and their pleasure in the sun.

When we find an artist turning to the art of designing stained-glass windows, with its Gothic and therefore half-sorrowful tradition, an artist who has put forward so much in the way of an outdoor, summer day art, we are confronted with a puzzle. But it is true that designing in stained glass has latterly represented an important phase of Mr. von Glehn's work, and every sign is given that in the future it will occupy a much larger proportion of his time. His interest in glass revolves very much round the sensation of the patches of brilliant colour possible in it. He therefore works along

the oldest lines of the art with small rich pieces of glass webbed together by lead lines which cut up the design and add by their over-play to the interest of the pattern, thus breaking up the gross outline of realism which is so fatal to any legend eternal in its import.

Perhaps we shall find that it will be in this field that Mr. von Glehn's chief successes will in the future be achieved: but if not there is a record of another frame of mind, and of undisputable success in expressing it in painting in the canvases which form the substance of the illustrations to this review of his work. And even in this field what he has given may be regarded but as an inspiring prelude to what is coming later on.

It seems to have taken the artist a little while to find himself (an artist seeking himself is always baffling to follow): how else could we reconcile some decorations in the Renaissance style—or what is left of it—for walls and ceilings, of which he has done quite a number, with the mood which must come to any one who takes up stained-glass work in the spirit of Gothic architecture?

We have then in connection with Mr. von Glehn's output to think of these out-of-door figure subjects, plain landscapes, panels for mural decoration, essays in stained glass, and his portraits—a Goethe-like width of activity indeed. He seems at a point where he may suddenly take and keep to one of all these open paths. The painter is young, inventive, and, as we hope we have made clear, unusually perfect as a technician. It is impossible to conceive then that our article is not but an early chapter of much about his activities which will some day have to be said.

Although we have connected his name with the New English Art Club, it has come into prominence in other exhibitions.

When an artist's work does come into prominence at exhibitions it is always in

one of two ways—either as making a unique communication, or as expressing with unusual felicity something at which many try their hand. In Mr. von Glehn's case we assign the latter reason. Though, of course, just to the extent to which any artist perfects his expression, to that extent does it become reflective of him personally and so inimitable. Recognition of the point at which a piece of work takes on the character of art locates where personality enters. Thus is the difference defined between a work of art and work of another kind. The work of art does more than carry an idea through: ideas can be handed on. It has to do with an impression that from the fact of its being personal cannot be handed on, or brought to life in a recorded form, except by one hand. In this way success in art may always be said to result in the production of something that stands by itself. The original thing is to succeed. With Mr. von Glehn success has been accompanied by the minimum of self-advertisement in regard to style. T. M. W.



"THE GREEN HAT"

FROM THE OIL PAINTING BY W. G. VON GLEHN



THE LETTER FROM THE HILL
PRINTED BY W. G. VON GLEHN

The Royal Academy Exhibition, 1912.

THE ROYAL ACADEMY EXHIBITION, 1912.

THE exhibitions of the Royal Academy should sufficiently reflect the tendencies and activities of the art world. They should have a definite representative character, and should be of value as illustrations of the art of the moment, showing with clearness what are the chief influences by which our artists are guided year by year. They should sum up, too, the shades of opinion and the varieties of practice which are to be found in the modern school, and throw light upon the changes of view and method which periodically affect the workers in all branches of art. The Academy, indeed, should be a kind of sensitive barometer which records the vagaries of the artistic atmosphere and responds very perceptibly to the influences which are in the air. If it does not give much countenance to the extravagant developments from time to time engineered by the more irresponsible members of the art community it is not on this account to be reckoned as wanting in the right kind of catholicity. Its exhibitions must reflect the convictions of the sane majority who are carrying on intelligently those traditions the value of which has been proved by centuries of serious working; but they must be open as much to the men who have found new ways of interpreting these traditions as to those who honestly believe that the old methods cannot be improved upon. Its catholicity must be shown in frank acceptance of everything that makes for progress and is for the good of art, and in readiness to disregard mere conventionality on the one hand and, on the other, the eccentricity that is the outcome of a fretful resentment of right discipline.

During the last few years we have been glad to observe a marked improvement on these lines. The Academy has in fact been getting less "academic" and taking a broader view of its responsibilities. In this respect little fault is to be found with the present exhibition: most of the more serious phases of artistic practice are represented, and the collection generally is quite acceptable as a summary of the more salient features of the art of the present day.

That the exhibition is not a particularly striking one, however, can scarcely be denied, and perhaps its most disappointing characteristic is the comparative absence of paintings which stand out conspicuously as works of supreme merit. There is much sound work which does credit to the capacities of the men by whom it was produced, and marks them as well trained and skilful craftsmen

who have carefully studied the mechanism of their art, but there are less things than usual which claim instant attention by their originality of manner or their novelty of outlook—and there are less things which suggest that the younger artists to whom we look for future developments in our art are keenly alive to their responsibilities and anxious to give a good account of themselves. Nearly everything that can justly be said to deserve a place in the front rank has come from one or other of the artists of established reputation to whom we look as a matter of course for notable achievements.

For example, the canvases which beyond all question count as the chief things in the collection are by Mr. Arnesby Brown and Mr. Sargent. Mr. Arnesby Brown's *Norfolk Landscape* is the most commanding picture he has ever exhibited, a splendid record of nature studied with the most subtle sympathy, and realised with the vigorous directness of an absolute master of technical procedure. It is a magnificent addition to the series of noble pastorals which he has painted during the last few years, and it is certainly the finest picture of its class that any modern painter has produced. Mr. Sargent's *Bringing down Marble from the Quarries to Carrara and his Cyresses* are amazing illustrations of his capacity for seeing things vividly and setting them down with brilliant certainty. The first one has more subtlety of tone and more delicacy of colour than are usually to be found in his open-air paintings; the other shows admirably his ability to express complexities of illumination by the most summary methods.

Mr. Waterhouse is another painter who keeps consistently to a high level of accomplishment. His *Penelope and the Suitors* has all the better characteristics of his art, and his portraits of *Miss Betty Pollock* and *Mrs. Ronald McNeill* have the charm of pleasant unconventionality and are technically most persuasive. Mr. Sims, that master of fantastic invention, is as fascinating as ever in his pictures *The Shower* and *A Spring Muse*, and in his delightful water-colour *The Muses*; and Mr. Clausen, who has ranked for a long while among the best of the painters who are in the modern movement, is more than ordinarily successful in his treatment of an interior subject, *The Window*, a study in tones of white, and in his subtle landscape *The Road*. Mr. Hacker, again, has risen conspicuously to the occasion in his charmingly tender painting *Imprisoned Spring*.

Then there are clever subject pictures like Mr. Campbell Taylors *The Song*, Mrs. Laura Knight's *The Flower*, Mr. George Harecourt's *Fury Lutes*,

The Royal Academy Exhibition, 1912

Mr. James Clark's *The Hero*, Mr. W. Strang's *Bank Holiday*, Mr. Frank Salisbury's *Childhood*, Mr. W. W. Russell's *The Window*, Mr. Edgar Bundy's *The First Performance of "The Merry Wives of Windsor," 1599*, Mr. Melton Fisher's *The Chinese Coat*, Mr. Richard Jack's *A Rehearsal with Nikisch*, and Mr. F. G. Swaish's *Camargo*, all of which make a strong appeal for attention; and there is a wonderful colour composition, *The Child*, by Mr. Tom Mostyn. Of memorable interest again are the *Mother and Child*, by Mr. G. J. Coates; *Grandmother's Wardrobe*, by Mr. G. Phenix; *Books*, by Mr. T. C. Dugdale, and the soundly painted *Alterations and Repairs*, by Mr. W. R. S. Stott, all of which illustrate well the capacities of young artists who have a commendable sense of responsibility. The *Blackberry Gathering*, by the late Mrs. Stanhope Forbes, is a good example of the work of an artist who had charm of manner and true individuality of style; and the two paintings of interiors, *A Kensington Interior*, by Mr. F. L. Emanuel (purchased under the Chantrey Trust), and *A Studio*, by Mr. P. W. Adam, are both really interesting achievements. Mr. S. Reid's *Who is Sylvia?* Mr. Margetson's *A Dream that was not all a Dream*, Mr. Fred Roe's *The Barricade, 1830*, Mr. Audley Gunston's *Washing Day*, Mr. Pickering Walker's *Ambuscade*, Mr. Frank Dicksee's *A Nymph*, and Sir Lawrence Alma-Tadema's *Preparations: in the Coliseum* can also be noted as helpful to the exhibition.

The landscapes generally are well up to the average of those which have appeared in previous exhibitions, and there are a few which rise quite definitely above the average. Sir Alfred East's sumptuous colour arrangement, *A Castle in Spain*, and his finely designed and powerfully painted *Under the Wold* can be sincerely welcomed; and with not less sincerity can Sir Ernest Waterlow's *Sussex*, Mr. David Murray's *Music by the Lake*, *The Heart of the Trossachs*, *A Whisper of Winter*, and *The Pilgrim's Path*, Mr. Moffat Lindner's *Rain Clouds, Bosham*, and *The Maas at Dordrecht*, Mr. J. W. West's *Twilight in Italy*, Mr. R. Gwelo Goodman's *The Walls of England*, Mr. Joseph Longhurst's *Sussex from Surrey*, Mr. G. C. Haité's *The Market, Nice*, and the two Alpine subjects, *A Summer Morning* and *An Autumn Evening*, by Mr. Adrian Stokes, be hailed as things of marked importance. The vigorous landscapes, *Skirt of the Dunes at Condette, Pas-de-Calais*, by Mr. H. W. B. Davis, and *Moonrise: The Dunes, Pas-de-Calais*, by Mr. Hughes-Stanton, take high rank; and there is an impressive romantic picture, *Shadowed*, by the late J. L. Pickering. Mention must also be

made of Mr. Ayer's Ingram's sea-piece *The Home Port*, of Mr. Mark Fisher's well-suggested *Harlow Mill*, of Mr. La Thangue's *Sussex Common*, of Miss Flora Reid's *Old Rag Market, Bruges*, and Mr. James Henry's *Autumn Morning in Wensleydale* and *A Cornish Orchard*.

One of the best portraits in the show is Sir Hubert von Herkomer's *Lord Averbury*, an admirable study of character; but it is run close by the same artist's masculine paintings of *Frederick Henry Norman, Esq.*, and *R. O. Lamb, Esq.* Mr. Glazebrook's *Miss Brooking* and *Miss Strauss* are charming in their strength and freshness of manner; and the Hon. John Collier's *Lord Alverstone, Mrs. Harold Hessey*, and *J. Bland-Sutton, Esq., F.R.C.S.*, are thoroughly adequate examples of his practice. Mr. Cope's portrait of the Prince of Wales and the State portrait of the Queen by Mr. W. Llewellyn are very much better than the general run of official paintings, and Mr. Österman's portrait of the King of Sweden is particularly agreeable in its easy unconventionality. Other portraits which deserve to be remembered are Mr. Byam Shaw's amazingly lifelike full-length of *Dion Boucault, Esq.*, Mr. P. A. Laszlo's *Viscount Wendover*, Mr. Orpen's *The Rev. T. T. Gray*, Mr. J. J. Shannon's *Mrs. Henry Barber*, Mr. G. S. Watson's *Hilda and Maggie, and Holles, Son of Major Knox*, by Mr. Ralph Peacock. Mr. Lavery's *La Mort du Cygne: Anna Pavlova* is the best portrait he is showing, but the picture that represents him most adequately is an open-air study, *The Market Place, Evening*.

In the water-colour room the most memorable things are Sir Alfred East's *In Sicily*, and *The Market Place: Taormina*, Mr. W. Russell Flint's *The Happy Hunters* and *In the Woods of Joyous Gard*, and Mr. L. P. Smythe's *Dans un Grenier*: while other drawings of note are Mr. Byam Shaw's *Ludlow Bridge*, Mr. George Murray's *In Harvest Time*, Mr. Frank Haviland's *Reflections*, Miss Annie French's "*Why weep ye by the tide, Ladye?*" Miss Helen Sinclair's *Bhanavar the Beautiful*, and Mr. Albert Stevens's *The First Snow*. The best pieces of sculpture are Sir George Frampton's *Protection*, Mr. Mackennal's statue for the Gainsborough memorial, Mr. Pomeroy's *Earl Curzon of Kedleston*, Mr. Lucchesi's *The Two Voices*, Sir W. Goscombe John's *The late Marquess of Salisbury*, Mr. Drury's statue of *King Edward*, and the exquisite statuette of *Mrs. Guy Ridpath* by Mr. Reynolds-Stephens. The sketch model of the memorial to King Edward by Mr. Mackennal and the *Fountain of the Valkyrs* by Mr. Gilbert Bayes are also of particular interest.



HRH THE PRINCE OF WALES,
K.G., R.N. BY A. S. COPE, R.A.



THE LORD ALVERSTONE, G.C.M.G.,
LORD CHIEF JUSTICE OF ENGLAND
BY THE HON. JOHN COLLIER



*(By permission of the Phoenix Assurance
Co., Ltd., owners of the portrait)*

THE LORD AVEBURY. BY SIR
HUBERT VON HERKOMER, R.A.



MRS. HENRY BARBER
BY J. J. SHANNON, R.A.



DION BOUCICAULT, ESQ.
BY BYAM SHAW



MRS. HAROLD HESSEY. BY
THE HON. JOHN COLLIER



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"LA MORT DU CYGNE: ANNA PAVLOVA"
BY JOHN LAVERY, A.R.A.



"A CASTLE IN SPAIN." BY
SIR ALFRED EAST, A.R.A.



"A NORFOLK LANDSCAPE." BY
ARNESBY BROWN, A.R.A.



"THE SONG." BY L. CAMPBELL TAYLOR



"BOOKS." BY T. C. DUGDALE



"THE FLOWER." BY
LAURA KNIGHT



"THE TWO VOICES" (BRONZE)
BY ANDREA C. LUCCHESI



SKETCH MODEL OF THE LONDON MEMORIAL TO
KING EDWARD VII. BY BERTRAM MACKENNAI,
A.R.A. ARCHITECTURE BY E. L. LUTYENS

Spring Exhibitions in Vienna

THE SPRING EXHIBITIONS IN VIENNA

THOUGH the exhibition season in Vienna is already on the wane, the annual shows of the three chief societies, the Kunstlergenossenschaft, the Secession, and the Hagenbund, will remain open some two or three weeks longer so that visitors to the Musical Festival may have an opportunity of seeing them.

At the Künstlerhaus there is an important collection of works by the Spanish painter Ignacio Zuloaga, and his appearance in these galleries has given rise to considerable comment, the honour of introducing distinguished guests to the Viennese having hitherto been left to the Secession and the Hagenbund. Zuloaga has twice exhibited at the Secession, and one of his finest works, *The Village Poet*, hangs in the Modern Gallery. The largest room is filled with the works of the great Spanish master, among them being some which were exhibited at Rome last year. Much has been written of his art and methods of delineation and interpretation of his characters, and not a little astonish-

ment is expressed at Spain's refusal to duly recognise the merits of her perhaps greatest modern painter. Another Spanish painter of note, Joaquin Sorolla y Bastida, is represented by two works which in their sunniness and freshness form a remarkable contrast to the pictures of Zuloaga hanging in the next room. Another guest at this exhibition is the Munich artist Johann Auchtengruber, whose *Frauenbad*, white in white, is an important work, the figures being finely modelled and the flesh tones admirably treated. Other guests of note are Emma Ciardi, whose *Wreath of Victory* is a charming imagery of an old garden filled with the spirit of the rococo times; Johann Pentelei-Molnár, a Hungarian artist with a very high purpose, whose picture, *Fish*, calls to mind all that is best in the old Dutch painters; Josef Manyai, another Hungarian artist, who shows a capital *Still-life*; and Albert Reibmayr, a young artist whose forte lies in depicting white horses.

Turning to the works of the members of the Kunstlergenossenschaft, attention must first be given to the portraits, which are as usual fairly numerous. Professor von Angeli exhibits two,



"A WARM OCTOBER DAY" (OIL)

(Künstlerhaus, Vienna)

BY EDUARD KASEKARDES



PORTRAIT OF FRÄULEIN PAULA
ZULKA. FROM THE OIL PAINTING
BY NIKOLAUS SCHATTENSTEIN

(Künstlerhaus, Vienna)



(Kunstlerhaus, Vienna)

PORTRAIT OF FRAULEIN P. L.
FROM THE OIL. PAINTING BY
NIKOLAUS SCHATTENSTEIN

Spring Exhibitions in Vienna



"SWANS AMONG THE ICE" (OIL) (Künstlerhaus, Vienna) BY FRITZ PONTINI

beginning of his career he has shown that his ideals are high and that he is a keen self-critic. Friedrich Beck merits praise for his snow scenes. Eduard Zetsche contributes some charming pictures, delicately painted scenes from Lower Austria. Antonin Hudeček, in his *Autumn*, showing the autumn tints in their rich brown-reds, forms a strong contrast to a second work by the same artist entitled *Summer*, where a glow of heat suffuses the whole picture. Othmar Ružička, Adolf Schwarz, Rudolf Konopa, Alfred Zoff, and Karl Ludwig Prinz all

other, fields ripe with corn, luscious green carpets separated one from another by silver poplars and beeches. Kasparides, in his *A Warm October Day*, has pictured another part of the same forest region. There is a fine sentiment present, a broadness of vision and wise restraint in the handling of the brush. One feels the warmth of this October day; it permeates the atmosphere. *A May Day* represents the artist in another mood, but both works show that love of form which is so strong a characteristic in the pictures of this artist. Ferdinand Brunner has a preference for the long line in nature, the long low houses created by men. He sends only one work, *On the Hill*, poetic in sentiment, thoughtful and restrained in treatment. Gustav Böhm's *Platz in Teltch* furnished another proof of his refined artistic nature. Though but at the



STUDY IN PLASTER

(Künstlerhaus, Vienna)

BY FRIEDRICH GORNIK



MONUMENT FOR THE GRAVE OF THE
OPERA SINGER, WILLY HESCH. BY
HUGO KÜHNELT

(Kunstlerbau, Vienna)



"SUMMER IN THE VIENNA FOREST." FROM
THE OIL PAINTING BY HUGO DARNAUT

(Künstlerhaus, Vienna.—Copyright of the
Gesellschaft für vernünftige Kunst)

Spring Exhibitions in Vienna

contribute characteristic landscapes. Karl O'Lynch of Town, whose pictures are always welcome, is well represented by *Sunday Afternoon among the Dunes*, a strong and virile achievement. J. Nep Geller's market scenes in Cracow, vivid in colour, are full of that bustle and life characteristic of the Galician peasants, and Tina Blau sends three pictures of high mark.

Among other works of note are some studies from the city park in Franzensbad and *Swans among the Ice* by Fritz Pontini, all painted in the open air at a temperature of twelve degrees Réaumur. The artist has obtained charming colour effects by the contrasts of the translucent greens and the ice masses. Leo B. Eichhorn, who seeks his inspiration in unknown Ruthenian villages in Galicia, where there is ample variety offered to the true artist, has caught the tones of the time and weather-worn wooden buildings of these parts. Oswald Grill's work witnesses to his rapid advance. Karlinsky shows some good studies of Viennese architecture, well observed and faithfully rendered, Leo Delitz some capital landscapes. Karl Fahringer a *Head of a Tiger* of fine texture, Isidor Kaufmann and Krestin sympathetically rendered studies of Jewish types, and Otto Herschel a picture called *Friedenszeiten* ("Times of Peace") notable for its refined and delicate colouring.

In the graphic section excellent work is shown by Luigi Kasimir and his talented wife Tanna Hoernes-Kasimir, Emma Hrneczyr, Oscar Stössl,

and a young girl artist, Anna Walt, who exhibits for the first time.

Among the many works of sculpture exhibited the first place is due to Hugo Kühnelt for his plaster model of the monument of Willy Hesch of the Imperial Opera House. Friedrich Gornik shows a vigorous *Study*, and Zelezny's *Head of a Girl*, cut direct out of sandstone, must be accounted among this sculptor's best efforts. Josef Breitner, Hans Scherpe, Franz Seifert, I. Breitner, Karl Wollek, and A. Canciani send characteristic work, and a highly praiseworthy achievement is Arthur I. Loewenthal's portrait of a man in bronze and marble. Some copper reliefs by Emil Meier are of rare beauty, and among the medallists L. Hujer, Prof. Schwartz, A. Hartig, and Karl Perl are worthy contributors to the exhibition.

The work exhibited at the Secession is of a far different calibre from that of the other art societies. On the whole it is much stronger and the personal note is more pronounced. The catalogue contains but some two hundred numbers, but many of the exhibits are of a high order. There are comparatively few portraits, but Rudolf Bacher's picture of a girl clad in a black mediæval costume and standing against a gold background is a work of great strength and beauty. Zerlacher's portrait of an old peasant woman is another work of singular strength and refinement. It is expressive of true religious sentiment. The artist has probed the character of



"TWO HORSEMEN" (TEMPERA)

(Secession, Vienna)

BY OSWALD GRILL

Spring Exhibitions in Vienna



"LADY IN GREEN" (OIL)

BY HERMANN GROM-ROTTMAYER
(Secession, Vienna)

his sitter; the wrinkles and folds of her features are to him things sacred. A portrait of a lady by the same artist has also fine qualities. Hermann

Grom-Rottmayer's *Lady in Green* is broadly treated, and has a certain grace and charm. Ludwig Wieden's portraits are always interesting; his studies of Moravian peasant girls are well drawn and harmonious in coloration. Spiro's portrait of the actor Louis Treumann bears traces of hurriedness in execution, though the hands are well painted. Heinrich Gollob's portrait of an Irishman, Mr. Gordon Mallet McCouch, is well studied and shows promise. Erwin Lang's decorative panel portrait of his wife, the well-known dancer *Grete Wüsenthal*, is a fine rendering in greys.

The landscapes at the Secession show that the artists are great seekers after nature; their work is always virile and spontaneous. The *Road at Dürnbach*



"ROAD AT DÜRNBACH" (OIL)

(Secession, Vienna)

BY JOSEF STOITZNER



PORTRAIT OF A YOUNG LADY
FROM THE OIL PAINTING BY
RUDOLF BACHTER

(Sección, Vienna)



"THE HOUR OF REST." FROM THE
OIL PAINTING BY F. M. ZERLACHER

(Secession, Vienna)



(Severin, Vienna)

"A BIRD'S-EYE VIEW OF MODLING"
FROM THE OIL PAINTING BY
RICHARD HARLFINGER

Spring Exhibitions in Vienna

by Josef Stoitznier and Ferdinand Kruis's picture of a birch wood with goats are both delicate interpretations. Georg Gerlach shows much skill in the treatment of clouds, and Rudolf Hirschenhauser of sunlight and atmosphere in his *Summer afternoon on Lake Geneva*. The snowscapes by Sebastian Isepp are highly decorative in effect; but those of Felix Albrecht Harta, though cleverly depicted, are somewhat hard in tone. Hans von Hayek's winter scenes in the mountains are excellent, and Max Esterle, who delights in soft masses of snow lying on the mountain slopes, skilfully handles his subject with broad and rapid strokes. A picture by Alfred Pöll of the Ortler in storm and sunshine is a very characteristic expression of this strong and rugged mountain scenery, over which threatening clouds are hanging. Ludwig Ehrenhaft is another thoughtful painter of snow effects.

Other interesting landscapes are Emilie Dworsky's *Cornfields*, Peter Grabwinkler's *Olive Trees on Lake Garda*, Wilhelm Legler's glimpses of gardens with fruit-laden trees or beds of brilliant-hued flowers with warm undertones, dexterously handled without any striving after virtuosity, and Maximilian Lenz's picture *The Nightingale*, a work of interest, highly decorative in effect.

Richard Harlfinger has given us a *Bird's-Eye View of Medling*, with the back of the old church in the foreground. It is a veracious transcript, and, moreover, a work of art; every stroke of the brush shows thought and artistic feeling. In his "Interiors" he also shows the characteristics of a true artist.

Many of the Secession artists have devoted themselves to the painting of interiors of old palaces, lumber-rooms, and peasants' cottages. Alois Haenisch's pictures of lumber-rooms reveal a fine sentiment. Other interesting "Interiors" are by Friedrich König, Hans Tichy, and Ernest Eck, while Ernest Stöhr has given us sentiment without sentimentality in his *Kitchen*, which is certainly one of the best works shown in the present exhibition.

Mention must be made of the tempera pictures by Max Liebenwein and Oswald Roux, another artist who is making rapid headway. His coloration is refined and his animals and figures well drawn and full of movement. Ludwig Sigmundt's sole contribution, *Old Houses in Weissenkirchen* (in the Wachau), is of a rare quality. Ludwig Vacatko's *Rossewart* is vigorously handled and is a work of real merit.

In the "Ver Sacrum" Room are some beautiful water-colour drawings by that distinguished artist Ludwig Rosch, and some delicious renderings in

the same medium of the old city of Steyr in Upper Austria by Carl Müller.

The work of the Polish members of the Secession is strong in national characteristics. Only one of them, Alfons Karpinsky, is represented by portraiture alone; his picture of a lady is a work of culture and refinement. The other Poles show greater versatility. Wladislaw Jarocki exhibits five works, each of a different genre. His *Village Church in the Carpathians*—one of those ancient wooden churches which form so picturesque a feature in the Ruthenian and Galician villages—is fine in tone and colour and well set into the wild scenery. A self-portrait bearing the title *The Ski-runner* is a strong and virile work, and so is his portrait of a man in furs against a snow-clad village. Talaga and Slewinski have also contributed important



PORTRAIT STUDY (OIL) BY LUDWIG KUBA
(Hagenbund, Vienna)

Spring Exhibitions in Vienna



"GRÜCHINDON" (FERDINAND)

(H. of art, Vienna)

FRANK, ASKE

works, as has Filipkiewicz, whose *Still life* and *Flowers* have their own romantic colouring. Vlastimil Hofmann has again sent a triptych, *A Madonna and Child*, in his characteristic vein. One would like to see this artist's attention turned for a while to other subjects. Wojciech Weiss's figure of a nude woman reclining on a red sofa can only be regarded as an experiment—his still life pictures are on a far higher plane.

Some Slovene artists are exhibiting with the Secession for the first time. They have their own peculiar note, and their work is by no means devoid of interest. The most talented of them are Mathias Jama and Richard Jakopic, who are both represented by landscapes.

As usual, graphic work is also to the fore at the Secession. Armin Horowitz's dry points merit much praise. Alois Kolb's fantastic etchings are very interesting. Max Pollak's large portrait studies show clever manipulation. Franz Wack's grotesque etchings are of a refined humour, and Walter Klein, Anton Eichinger, and Leopold Stollia are all well represented in this section.

Plastic art is but sparsely and inadequately

represented at the Secession this year, Alfred Hofmann being the only exhibitor. His zinc medals and plaquettes have certain qualities which give distinction to his work.

The members of the Hagenbund (as the Künstlerbund Hagen is called for short) intended doing great things in celebration of this the tenth year of their existence, but in the midst of their preparation the Town Council of Vienna, whose tenants they are, suddenly gave them three months' notice, so that they would have had to clear out in May. However, after the opening of the present exhibition, and only then after much arguing, leave was extended to August. It is a most unfortunate matter, and one would have thought the representatives of the people of Vienna would have granted extension of the lease for another ten years as they did with the Secession, especially as the Hagenbund Gallery is just as well adapted to the requirements of modern exhibition purposes as is the Secession. If the authorities remain obdurate the beautiful building erected by Josef Urban will be handed over to some trading society, whose members are greedy to get it. However, out

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"DANCING FAUNS" (WOOD SCULPTURE)
(Hagenbund, Vienna)

BY PROF. F. BARWIG

of evil may come good after all, for a new society has been called together composed of artists of all creeds whose one purpose is to protect their rights and further the aims of art, and here members of the "Kunstschau," the Secession, the Hagenbund, and various provincial societies of modern tendencies will meet on common ground. Rumour says that the money will be found for an up-to-date gallery, so that one may hope that the brilliant days of the past will be even surpassed. But as to that one must await the course of events.

In the meantime a retrospective glance as to what the Hagenbund has achieved during the ten years of its existence may prove of interest. First and foremost comes the fact that in spite of the heavy costs of building, furnishing, and decorating, for which the society gets absolutely no return—it is set down in the agreement—they are perfectly solvent. Secondly, in addition to the exhibitions of works by the members of the society, they have had the honour of introducing numerous eminent foreign artists to Vienna, such as Böcklin, Liebermann, Meunier, Corinth, Heinrich and Willy Zugel, Rysseberghe, Wilhelm Busch, Rudolf Sieck, as well as the leading English etchers, the Saxon artists, the Hungarian Society "Kéve," the Swedish artists and the Norwegians. So the Hagenbund has played its part in the development of modern art in Austria. Let us hope that the opportunity will be given to this association to continue the good work already done in this direction.

The exhibition itself this year is a small one, but it contains some very satisfactory work. The chief interest lies in Oskar Laske, who has gone over from architecture to painting. The many pictures here hung may be considered as notes and impressions made during a journey through the Bukovina, Roumania, Turkey, and the near East. One gathers from them that the artist's chief interest lies in the movement of masses and in colour. He is particularly drawn towards living crowds, hurrying and jostling along, heedless of none but themselves. These he has used as studies for his tempera picture, *The*

Crucifixion, which is teeming and vibrating with movement below while the great tragedy is being enacted high above on the hill of Golgotha, of which none in that great crowd seems to understand or care the import. One sees that Laske has been impressed by Breughel, but he has added to that master by giving architectural form, life, movement, and atmosphere. It is less than three years since the artist turned to the brush, and it will be interesting to watch his career as a painter.

Other members of the Hagenbund are all well represented, most of the works shown being landscapes. There are some tender snow-scenes by Hugo Baar, who paints in the open air in the Moravian hills however low the temperature may be, so that the atmosphere of his pictures is always refined and clear. This time he has also sent some seascapes and pictures of the dunes of Holland, in which he has again proved himself a fine artist. Johann Victor Krämer's *Olive Grove* from the Imperial Garden at Corfu ranks high among this artist's achievements, for he well understands the atmosphere and the luxurious plant growth of the sunny south. Josef Ullmann, August Roth, Josef Bayer, Otto Bauriedl, Otto Barth, Max Kurzweil, and Hugo Böttinger have all contributed characteristic and pleasing work. There are very few portraits, but one by Ludwig Kuba, a study of *Mother and Son*, calls for some comment. In composition and in expression this work is most interesting. It is a fine interpretation of an intimate subject.

Modern Illuminations

The collection of graphic art at the Hagenbund also calls for attention, including as it does some excellent pen-drawing by Ferdinand Staeger, mostly illustrations for various works, interesting etchings by Prof. August Bromse and Jaromir Stretti-Zamponi, some delightful etchings in colour by Franz Simon and Ferdinand Michl, and a number of interesting studies from East Asia by Hans Bohler. Dr. Junk's excellence as an ornamental writer and decorative artist is shown in an address to Prof. von Schröder, every letter and every point being artistically rendered. The sculpture includes bronzes of animals and a piece of wood sculpture, *Dancing Fiuns*, by that excellent master, Prof. Franz Barwig, and characteristic work by Karl Stemolak, David Edström, and Frantz Uprka.

A few words must be reserved for the Hagenbund's "guests" at this exhibition. Prof. Hans Unger, of Dresden, is represented by a series of pictures at once interesting and varied in method. Rudolf Sieck's landscapes are of a high artistic value, broad and refined in treatment; Robin Andersen's sketches call up remembrances of Cézanne, but they are nevertheless sympathetic and personal; Georg Merkel, a young Pole, has aspirations, but has not yet reached his aim, which is to unite brilliancy of colour with classicism in style. His career is an interesting one to follow: so also is that of Egon Schiele; both are quite young and both are possessed of undoubted talent. Schiele is decorative in his leanings; he is an excellent draughtsman and a refined colourist. Frederick Pautsch, a Pole, revels in bright colours, and is evidently influenced by the peasant art of his country.

The lady artists here exhibiting must also be counted among the guests. Luise Hahn-Fraenkel makes a speciality of flower-painting; her work is highly decorative in effect and rich in colouring. Frieda Konstantin-Lohwag's "Interior" of an old house with a low vaulted ceiling is sympathetically rendered and harmonious in the colour scheme. Ernestine Frischauf-Lohwag's *firole* lies in interior portraiture. Her work has vitality and rhythm and is always highly decorative. Janka Grossman reveals a hankering after classicism in her portraits of young children, which show a true understanding of juvenile nature. Margarethe Munk's chalk drawings also merit a word of praise.

The Hagenbund has always been a pleasant resort; its members are both capable and courageous, and one cannot help sympathising with them in their aspirations.

A. S. JEVETUS.

SOME MODERN ILLUMINATIONS.

IN the luxurious days of the Renaissance, when printing was being hailed as the glorious successor of handwriting, there was a sudden and a keen revival of the ancient art of illumination and a zest for the decorating of books.

The great princes, the true art patrons of all time, scorned the inferiority of machine-made books, as we would scorn to place diamonds in machine-made settings; and as the printing press grew in popularity and was successful, the scribes of Italy,



ILLUMINATED PANEL FOR A "GLORIA IN EXCELSIS"
BY OLIVE CARLETON SMITH



WAKE! for Morning
in the Bowl of Night
Has flung the Stone
that puts the Stars to flight:
And lo! the Hunter
of the East has caught
The Sultan's Turret
in a Noose of Light.

QUATRAIN FROM OMAR'S WITH INITIAL IN GOLD

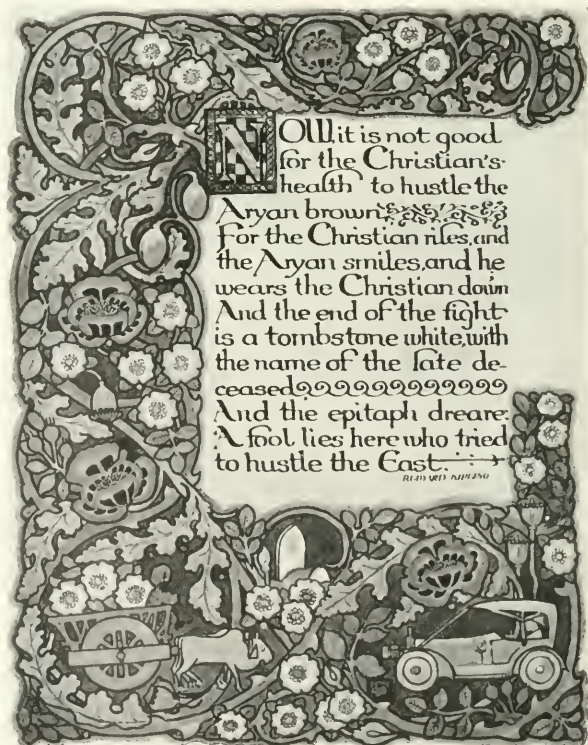
BY J. E. WEAVER

Germany, and elsewhere found themselves taking part in the great renaissance of art. Monasteries were searched for their literary treasures, not only by the publishers, but by the scribes, whose individual taste led them to select such style of decorating as seemed to them most classic and consequently most true to the new-born spirit of their age.

It is to these unknown men of taste and discrimination that we are indebted for the "small Roman" type of to-day. In their choice of examples the beautiful lettering of the twelfth century became most popular, and the wonderful illuminating of that day became their model. The printers, no less admirable in their judgment, followed the example of the scribes and illuminators by adopting the alphabet most in vogue at the moment. They were also wise in refusing to alienate themselves from the illuminators, whom they

invited to decorate the pages of their press-printed volumes. It is consequently the case that the illuminations executed after the invention of Gutenberg are no less magnificent than those of two centuries earlier.

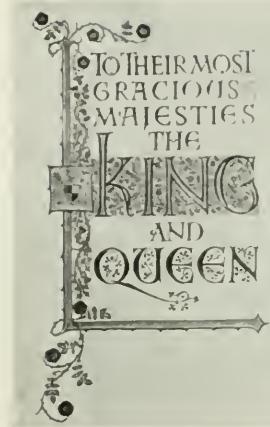
It is well to have this fact in mind, for we of to-day are apt to imagine that beautiful handwriting and the decorating of book pages are arts not compatible with modern development. One buys a book for esoteric reasons without realising the great importance of its outward guise. But the importance is there, for the attractiveness of a volume, or its lack of attraction, works subconsciously, and the contents will become more precious if they have charm for the eye.



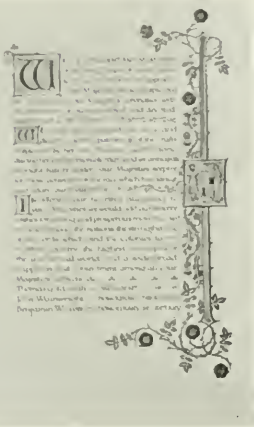
NOW it is not good
for the Christian's
health to hustle the
Aryan brown,
For the Christian riles, and
the Aryan smiles, and
he wears the Christian down
And the end of the fight
is a tombstone white, with
the name of the late de-
ceased
And the epitaph dreare:
A fool lies here who tried
to hustle the East.

ILLUMINATED TEXT FROM KIPLING'S "LIBRETTO TO THE SACLAKHA." BY
C. GEOFFREY HOLME





ILLUMINATED ADDRESS ON VELLUM



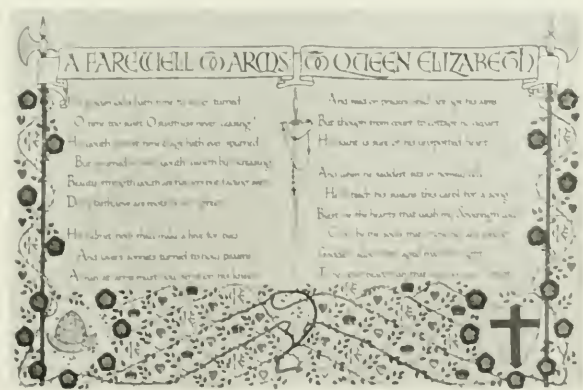
BY IVY HARPER

It is on this basis that we get beautiful editions, and publishers vie with each other in the production of eye-charming literature. And it is here that lies the great possibility at all times for the hand-work of the illuminator. It is encouraging to find that even to-day, when the production of cheap editions has become a craze, there is a demand for hand-decorated work, chiefly for the use of churches and for private collectors who appreciate and love to possess unique volumes, artistically decorated. The modern illuminator can find scope for his art not only in the pages of a volume, but also in supplying a fairly constant demand for decorated memorials, diplomas, testimonials, and similar documents, suitable for display. This in itself is a wide field, and one in which a conscientious worker finds ready remuneration. There can, however, be no doubt as to which branch of work is the nobler, for in many instances memorials and testimonials make a bid for publicity and ostentation, whereas in the decorating of a book the illuminator merely gives beauty of form to what is already beautiful to the mind.

In its essence the art of illumination is the evolution of beautiful handwriting. It was not enough to write legibly: the feeling which prompts us to do our best for the delight of doing it prompted the earliest writers to write beautifully, and then to ornament their letters and, finally, their pages. "Perfect illumination," writes John Ruskin, "is only writing made lovely," and the simplicity of this statement is in keeping with the highest traditions of the art. Illumination should not be the adding of beauty to lettering, but lettering made beautiful, a fundamental

truth in art applicable to many branches, and one which has lamentably been forgotten since the advent of the easel picture and the separation of art from decoration.

Being one of the purest expressions of art, the history of illumination dates back to the unknown mysteries of forgotten times, when primitive races took delight in decorating whatever met their eye. The Egyptians decorated some of their papyri, and no doubt other races whose recorded history is lost did the same. About the beginning of the Christian era we find the first links of the chain leading up to



FAREWELL TO ARMS. TO OLIVER ELIZABETH. ILLUMINATED BY PHOEBE KESSEL



TEXT FROM DANTE'S "PURGATORIO," CXL.
LETTERED AND ILLUMINATED BY LILLIAN FROST

our work of to-day. During the first four centuries A.D. the letters followed each other with no intermission. To the initial letters, painted red, dividing the sections, is said to be due the origin of the word miniature; minium, or red lead, being later on confounded with the Latin word "minus" and the French word "mignon." The miniator was originally he who painted the red letters on the vellum or papyrus, but it is more than likely that these miniators were in time employed to paint the adorning pictures and portraits. The initial letter is consequently the foundation of the art both of the illuminator and the miniaturist, and in all early work we see in the initial letter the growth and development of our art.

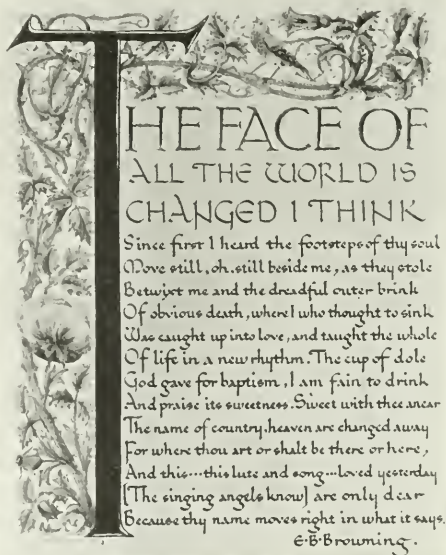
With every revival of art, under Justinian, Charlemagne, and others, calligraphy and illumination received their fresh inspiration for becoming more and more noble and beautiful, till the perfect work of the thirteenth century is reached—that work which the classicists of the Renaissance strove to perpetuate. But, as in everything else patronised by the genius of the Renaissance, there is to be seen the increase of skill and learning at the expense of spirit and purity of emotion. No illumination of the six-

teenth or the fifteenth century could be mistaken for its prototype.

It is an inevitable rule in art over which nature alone has control that the spirit of the age shall proclaim itself in the work of the artist. The servile and sedulous imitator of the past is ruled unwittingly by his destiny, and his imitation bears in its core the taint of untruthfulness or insincerity, invisible, no doubt, to himself and to those he caters to please, but clear to all succeeding generations whose eyes are critical and honest and in whom time has dulled all personal feeling.

It may seem cruel and unfair to stamp as dishonest and untruthful the work of innumerable upright-minded workers who have devoted lives to studying, copying, and re-

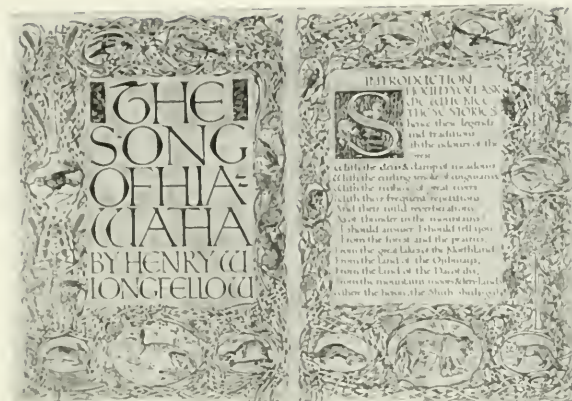
producing the *style* of work which they most admire, for, in fact, nine-tenths of the work produced in each century is the result of



POEM BY MRS. BROWNING. LETTERED AND ILLUMINATED BY
CHARLES BRAITHWAITE

THE WILDERNESS
& THE SOLITARY PLACE
SHALL BE GLAD & THE
DESERT SHALL REJOICE
AND BLOSSOM AS THE
ROSE IT SHALL BLOSSOM
ABUNDANTLY AND
REJOICE EVEN WITH
JOY AND SINGING THE
GLORY OF LEBANON
SHALL BE GIVEN UNTO IT





ILLUMINATED PAGES

BY DOROTHY G. PELTON

such effort. But it is not unfair to state that only one-tenth of the number of artists which each century produces can enter the ranks of genius, and it is only within these ranks of genius that true inspiration, drawn from on high, independent of study and copy, is to be found.

At present we can see all round us the necessary, unavoidable reaction, welcomed by many for itself alone, in favour of non-study and non-copying, but it must be apparent that genius cannot be made in this way, more than in any other way. By studying and copying the lessons may be learnt, but the lessons themselves are not final—no person need pause when the lesson is learnt.

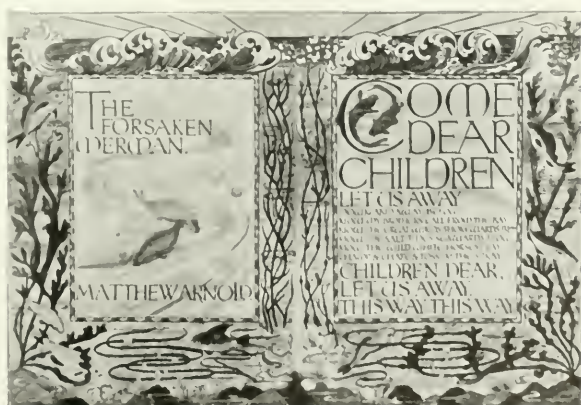
In the art of illumination there is perhaps more tendency to retrogression than in any other branch of art. The standard of the Middle Ages has possessed the minds of all illuminators, and the comparative scarcity of to-day's demand for decorated books leads the decorator to associate his work with a taste which has passed away from modern times. But the illuminator of to-day must shake himself free of these hampering ideas. In spite of the growth of typography there is ample scope for his talents, since the

production of beautiful volumes is necessarily an ideal in the mind of the publisher. Fine work will always be recognised and patronised—more so now than ever, since the cultured public is always increasing in numbers.

It is perhaps courage that is lacking; courage to assert personal convictions, personal feelings, in an art which has more than the usual weight of shackles upon it. Let the modern illuminator wake up, and take fresh soundings! Granted that he is skilled and learned, let him forget

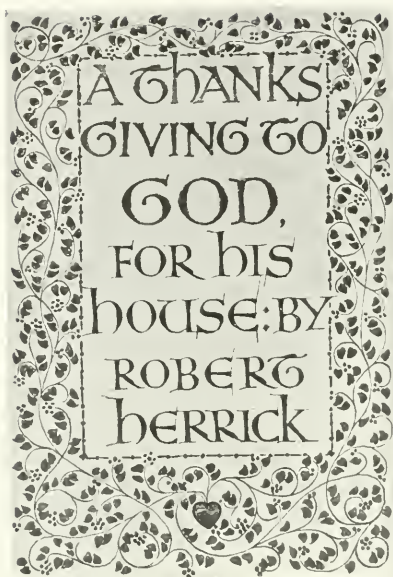
what he has learned, or, to be more accurate, let him leave to his subconscious mind the knowledge and training he has acquired, and give unhampered play to his own personal moods and feelings. If he has knowledge and is an artist he will break no laws, although while working out his ideas he ignores all law.

In looking at the illuminations being done to-day, one feels at once the overpowering influence of the ideas held by those who decorated missals in the Middle Ages. This in one respect is no evil, because those missals are all that can be imagined most beautiful and perfect. Their beauty and their perfection can be analysed. Each page primarily satisfies the



ILLUMINATED PAGES

BY DOROTHY G. PELTON



ILLUMINATED TITLE-PAGE

BY PHOEBE RENNELL

of *Hiawatha*, by Miss Dorothy Pelton, is an excellent example of modern illumination, and in the text executed by Mrs. Powell on purple vellum there is a personal charm which satisfies our desire for individual expression in this delightful craft. Mr. Granville Fell's panel *Spring* is of particular interest, because the artist's design is here treated by the beautiful "vellucent" process invented some years ago by Mr. Cedric Chivers, an account of which was given in an earlier number of this magazine (see vol. xxix.). It is a process which allows an exceptionally wide range to the decorator of leathers, permitting pictorial treatment and a free play of colour which is impossible under ordinary conditions. The surface of the leather is covered over by a transparent layer of vellum, which protects it, and imparts to the colours a rich glow, like the wonderful glaze upon certain old master-pieces. The two surfaces are so pressed together as to be like one material. The leather frame has been omitted from the reproduction of Mr. Fell's design as not being directly pertinent to the subject of this article, but the subdued effect given by the vellum over the design is at once apparent.

From the examples of illuminations which we reproduce it can be realised how wide is the scope

eye in form and in colour. On closer intimacy we find that the pictures which usually form part of the initial letters are in absolute harmony with the subject of the page, and that every ornament chosen bears some more or less near connection with the book itself. Often the features of the architecture of the church or monastery or royal palace to which the book belongs are repeated or suggested in the ornaments. An illuminated page should therefore be primarily a beautiful piece of decoration, and secondarily the decorations themselves should be in harmony with the subject of the page. This is far removed from modern "illustration."

In the example we give by Mrs. Sydney Cockerell the primary and secondary laws are beautifully adhered to, and the no less important factor of being faithful to the spirit of the age is also fulfilled. It is a fine piece of decoration; the lettering is beautiful and clear, the design adequate and essentially modern.

Modern too, and well considered, is the most pleasing illuminated panel for a *Gloria in Excelsis* by Miss Olive Carleton Smyth, but we cannot criticise it here on the same level with the *Song of Solomon*, seeing that it is merely a "panel," and not the page of a written book. *The Song*



The humble & loyal
Address of the Royal
Institute of British
Architects to His most
excellent Majesty the King

May it please your Majesty.—
We your dutiful subjects
the President and Council;
on behalf of the Royal Insti-
tute of British Architects
and of the Architectural
Societies both in the United
Kingdom and in the British
Dominions beyond the Seas
in alliance therewith, of

ADDRESS, WITH LETTERING AND INITIAL. BY GRAILY HEWITT

THE SONG OF SONGS which IS SOLO- MON'S

SONG OF SONGS,
which is Solomon's

Let him kiss me with
the kisses of his mouth:

for thy love is better than wine. Be-
cause of the savour of thy good oin-
ments thy name is as ointment poured
forth, therefore do the virgins love
thee. Draw me, we will run after thee:
the king hath brought me into his
chambers. We will be glad and re-

joice in thee, we will remember thy love
more than wine: the upright love thee.
I am black, but comely, O ye daugh-

ters of Jerusalem, as the tents of
Kedar, as the curtains of Solomon.
Look not upon me, because I am black,



PAGES FROM "THE SONG OF SONGS"
PRINTED BY ST. JOHN HORNBLY AT THE ARSEN
DENE PRESS AND ILLUMINATED BY FLORENCE
KINGSFORD (MRS. SYDNEY COCKERELL).

NON COGNOSCITUR
NISI AMANDO.
ST. AUGUSTINE.

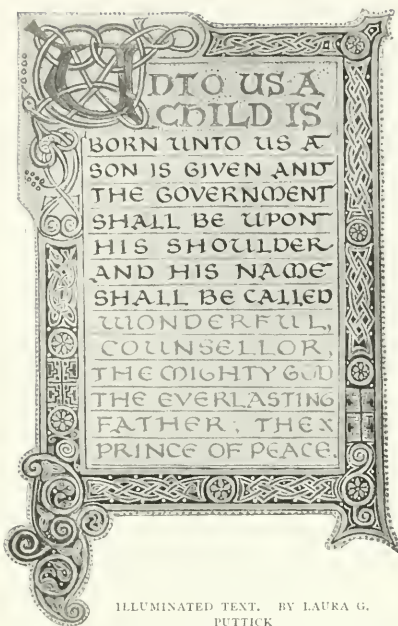


ELA SUA
VOLONTATE È
NOSTRA PACE.
PARADISO III. 85.

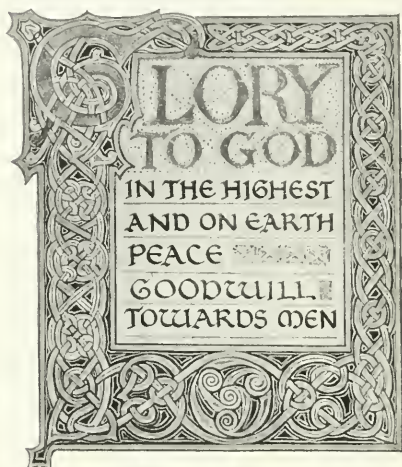
SEMPER
AUT DISCERE. AUT
DOCERE. AUT SCRIBERE
DULCE HABUI.
THE VENERABLE BEDE.

HUMANAE
SAPIENTIAE MAGNA
PARS EST MULTA
AEQUO ANIMO NESCIRE VELLE.

Modern Illuminations



ILLUMINATED TEXT. BY LAURA G. PUTTICK



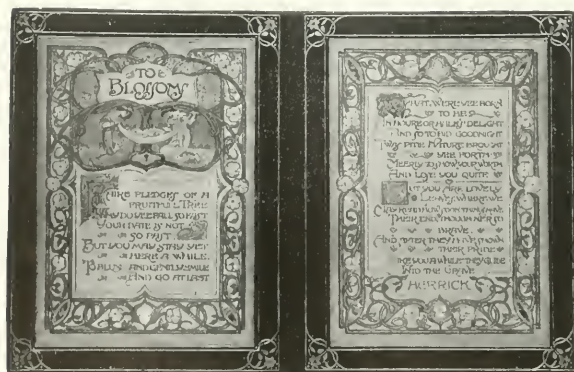
ILLUMINATED TEXT

BY LAURA G. PUTTICK

for individual taste. Although one can see at a glance how strong a hold ancient theories still possess upon the minds of modern illuminators, at the same time the impetus for original thought is with us, and is to be seen in many of these examples.

and irrevivable, and evolve new and living traditions compatible with the spirit of the age they live in.

TESSA ROSENKRANTZ.



"TO BLOSSOM," BY HERRICK. PAIR OF COVERS IN PURPLE LEVANT MOROCCO. THE ILLUMINATION IS UNDER TRANSPARENT VELLUM AND INLAIN INTO THE LEATHER. DESIGNED AND EXECUTED BY SAM'L. POOLE (CEDRIC CHIVERS, LTD.)

Among recent acquisitions of works by contemporary artists for public collections are the following: Mr. Wilson Steer's *The Music-room* and Mr. G. A. Storey's *Portrait of the Artist's Mother* have been presented to the National Gallery of British Art at Millbank by the National Art Collections Fund. The Southport Art Committee have selected *The Lark*, by George Henry, A.R.A., and *Grange-by-Derwentwater*, by R. Gwelo Goodman, exhibited in their annual spring exhibition, for purchase for the permanent collection.



"LE LAC DES CYGNES" BY MISS C. L. ALLPORT (WATER-COLOUR)

BY MISS C. L. ALLPORT

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The International Society's twelfth exhibition (we refer, of course, to the first part, which came to a close last month) showed that this society is still true to its own tradition: that of the profounder sort of realism, in which inspiration is sought direct from nature. Manet, Renoir, Sisley, Monet were represented, also Millet. Gauguin and van Gogh were in curious contrast to the Belgian Stevens. The society has always been singularly free of the "studio-made" product in art; the work exhibited there breathes of immediate contact with nature, or it speaks of genuine imaginative experience. Both Mr. Ricketts and Mr. Charles Shannon do really succeed in bringing to life on canvas the things they imagine, and with Mr. Strang they were almost alone in supporting the imaginative side of art in the exhibition. There was, of course, the *La Plage* of M. Maurice Denis, the colour of it a matter of taste, the humour of it not to be disputed. In portraiture Mr. William Nicholson was to the front with his large painting of *John and Arthur Fitzgerald*, in which all the problems of military uniform which can break the heart of a portrait painter were entered into with zest. Mr. William Strang's *H. Festing Jones, Esq.*, was one of the features of the exhibition. Mr. G. F. Kelly revived memories of Manet's qualities in *Ma tante*. Mr. Francis Newbery's *Blue Scarf* was a notable exhibit, and a delightful contribution was made by Mr. Alfred

Withers—*Le Moulin de Nazareth*. Landscapes undoubtedly formed the strongest part of the exhibition, and among examples to be noted are *Near Rochester*, by Mr. A. D. Peppercorn; *Poi Harbour*, by Miss Mary Pasea; *A Bath*, by Miss Betty Fagan; *Scotch Fishing Village*, by M. Eugene Dekkert; *The Hill-top*, by Mr. John Lavery, A.R.A.; *Loor*, by Mr. W. W. Russell; and *Jeunes Filles Bretonnes*, by M. Charles Cottet. Mr. C. H. Shannon brought to greater perfection than ever in his *Wood-nymph* that difficult union of atmospheric luminous colour with elaborately decorative form which he is always attempting. Other interesting pictures which should be noted were *A Canadian Lady*, by Mr. H. Halhed; *The Chinese Fan*, by Mr. Howard Somerville; *The Spanish House*, by Mr. Sydney Lee; *After Vespers*, by Mr. Walter Donne; and *By the Sea*, by Mr. Jan Strang. In the black-and-white room most noticeable were Mr. Joseph Pennell's lithographs; the pastels of Aman Jean; the portrait in charcoal of *Lady Lewis*, by Mr. J. S. Sargent; *Child's Head*, by Mr. Hugh Blaker; water-colours by Mr. H. Livens and Mr. St. John Partridge; *In Mahone*, a drawing, and *French Fishermen*, an etching, by Mr. F. L. Emanuel; and *Le Lac des Cygnes*—*Russian Ballet*, a water-colour by Miss C. L. Allport. The sculpture section showed no sign of falling off.

The Royal Society of Painters in Water Colours have never held a more happily arranged exhibition than the one that closes on the 28th inst. It is singularly well hung. Mr. Sargent sends his usual



"LE MOULIN DE NAZARETH"

(International Society)

FROM THE OIL PAINTING BY ALFRED WITHERS

contribution of two drawings to this summer exhibition, so that nothing is lacking to give distinction to the show. Mr. Anning Bell with his larger religious theme, and the rich colour of his *The Eager Girls*, is represented by work at his best level. But for the too similar character of Mr. F. Cayley Robinson's composition to previous pictures by him, his *Jeu d'enfants*, for its poetry of form and colour, would be a rare addition to the gallery. Mr. Lamorna Birch, one of the society's new recruits, is among the strongest of the exhibitors; Mr. Charles Sims in *Cupid's Bow* and *Love Locked Out* is as brilliant and swift in execution as ever; Mr. Alfred Parsons is in an exceptionally good vein in his precise, but not unatmospheric, treatment of green countryside; and Mr. J. W. North in his one exhibit expresses his very individual and poetic vision of nature with unusual success. The president, Sir Ernest Waterlow, Mr. R. W. Allan, Mr. E. J. Sullivan, Mr. C. Napier Hemy, Mr. D. V. Cameron, Mr. Herbert Alexander, and Miss A. M. Swan send notable contributions; and the success of the exhibition owes much to Mr. Edwin Alexander's *Black Cock*, and the landscape *Les Beaux—Provence*, by Mr. H. Hughes-Stanton.

The Society of Graver-Printers in Colour held their third exhibition at Messrs. Manzi, Joyant and Co.'s gallery in May. Mr. Nelson Dawson in his *Scarborough from the Sea* and Mr. Alfred Hartley in *The Flagstaff* most clearly grasped the nature of the resources of the medium of colour-printing from metal plates. The former in his *Scarborough in Twilight* and Mr. Frederick Marriott in his *Bruges by Night* (a coloured mezzotint) were both betrayed by unsympathetic yellow. The latter artist's coloured etching *Bruges—La Porte*, however, redeemed his mistake. Miss Robertine's *Pansies* and *The Blue Curtain* should be praised, also Mr. Lee Hankey's *Virgin and Child*. Mr. W. Giles's *Our Lady Birds* and Mr. E. L. Lawrenson's *The Incoming Tide* should be mentioned as two only out of many prints which raised the exhibition to a remarkably high standard.

At the Leicester Gallery Mr. Harold Knight and Mrs. Knight have been holding an exhibition of cabinet pictures. In such a water-colour as *Untrodden Sand* Mrs. Knight's ability to suggest the burning sun is very remarkable; it is a success

Studio-Talk

repeated in other pictures in which very admirable expression of the action and gesture of figures was another leading feature. The not altogether dissimilar style of Mr. Harold Knight, though worked out in oil, was applied to well-lit interior scenes and figure-subjects with the skill that is characteristic of the painter. Mr. H. Henshall, R.W.S., has also been exhibiting at this gallery, and Mr. Walter Crane's retrospective collection of his beautiful illustrations must have given a great many people pleasure.

We have no more suggestive artist than Mr. Walter Sickert, who has been exhibiting at the Carfax Gallery. He deals very closely with reality, but the appeal of his art is to the imagination: he relies upon our imagination taking fire at a hint, he carries "selection" of the points to which his touch gives emphasis to the furthest limits. Perhaps Whistler has been the only other modern artist who could freight a very few touches with so much meaning.

One of the chief attractions of the present season is the memorial exhibition at the French Gallery in Pall Mall of works by the late Josef Israels. The many admirers of the great Dutch master in this country will be grateful to Messrs. Wallis and Son for this opportunity of becoming familiar with his pictures at first hand.

Mr. J. Crawhall's drawings in water-colour at the Paterson Gallery were a prominent feature of the May shows. The catalogue itself was one to prize for its careful reproductions. The artist rivals some of the qualities of the great Japanese artists in his economy of means and perception of design in the characteristic movement of animals and birds. He uses water-colours in a very exquisite fashion, with a peculiar sensitiveness to the beauty of colour in plumage.

At the Stafford Gallery there has been the opportunity of making an interesting contrast between the drawings of M. Pablo Picasso and Mr. Joseph Simpson, exhibited in the same room. M. Picasso's art is essentially of that kind which is not to be understood except in a particular mood: it is an art

that cannot fail to offend wherever the spectator does not catch this mood. Mr. Simpson's talent is more friendly to the spectator, and it displays that cleverness of touch which never fails to fascinate even the unsympathetic spectator.

Walker's Galleries contained last month an exhibition of oils and water colours by Mr. Norman Garstin. Many of these deserve a high tribute of praise for their resourceful treatment of difficult effect. *The Almshouses—Drest, Breton Needlewomen, The House of St. Joseph, The Begun's Garden*, among others, should be especially mentioned.

The exhibition of the New Society of Water-colour Painters was an improvement upon previous shows. Its strength rested with Messrs. T. Frederick Catchpole, Ross Burnett, W. T. M. Hawkesworth, R. G. Eves, and Gerald Ackerman, though there were other exhibitors closely seconding them in achievement.

Messrs. Dowdeswell have been exhibiting the



"A TOOVERE" BY J. F. VAN DER STOK
(*Van der Stok's (ed., 1874)*)



"EVE"

BY HUGO ELMQVIST

water-colours of Mr. Oliver Hall, and the Fine Art Society some new etchings by Mr. Frank Brangwyn, A.R.A.—two important incidents of the present season. At the Chenil Gallery an exhibition of Mr. Algernon Falmagne's work has increased the estimate in which this gifted artist's work is held, and at the Goupil Gallery a very interesting experiment in decoration has been shown in the pictures of children, *Nos chers Bébés*, by M. Jean Ray. At this gallery too Mr. Alfred A. Wolmark in a series of decorative arrangements exploited with great success the luminous tones which Impressionism can effect.

FLORENCE.—With the advent of spring in Italy we have also the commencement of the full Florentine season, and it is very rare not to find, during these delightful months, some artistic manifestation which should be worthy of all the foreign society which makes its sojourn in this city. A short time ago it was the

Photographic Exhibition at the Lyceum Club; more recently one saw the exhibition opened by M. and Mme. Elmqvist at their charming studio in the historical palace of the Arte della Lana, which calls up near the Or San Michele visions of the Florence of the fourteenth century. Elmqvist is a Swedish sculptor who has lived in Florence for many years, and who is known especially for his bronzes, his work in which metal has led him to several valuable discoveries in the way of casting and with regard to beautiful patina. This exhibition showed us, grouped round his most recent work, a robust little figure of a child, modelled with a delicacy and a simplicity that are quite classic in their modernity, other earlier works such as those powerful figures, the *Vieil Homme*, *La Vieillesse*, and *Sans repos*, or the nervously wrought *Iris Fiorentina*, and a whole series of those bronze

vases of such intensely personal conception and execution in their form as in their decoration, for which he seeks his inspiration in insect and plant life. The water-colours of Mme. Wichmann Elmqvist expressed also a very decided individuality in their vigour and boldness of handling. She paints flowers on the earth and beneath the sun—that is to say, the living flower free and unfettered in its movements. The delightful series of Florentine gardens, with the unexpected charm of their floral display, with their architecture, their beautiful vistas, their terra-cotta vases, was one of the most delightful and suggestive *ensembles* that one could wish to see.

G. S.

VIENNA.—At Artaria's were lately to be seen some etchings by Marino M. Lusy, a talented young artist of whose work some examples were reproduced in *THE STUDIO* two or three years ago. He has a preference for out-of-the-way corners of the earth, and is quite



"STORMY EVENING (ASIA MINOR)" FROM
AN ETCHING BY MARINO M. LUSY

Studio-Talk

content to endure the inconveniences of travel in his quest of nature's more unfamiliar beauties. He has travelled much—in Asia Minor, for instance—and finds incomparable fascination in the lone desert, in the aspects of a storm, in time-worn buildings, or mayhap some grand old edifice. Such a building is the Mosque of S. Sophia in Constantinople, the subject of the etching here reproduced. The artist has depicted the famous old fane in all its grandeur. The artist uses colour with discretion, and there is no undue striving after virtuosity in his work. Lusy is a great admirer of Brangwyn, but he is far from being an imitator, and certainly he never attempts the big plate.

A. S. L.

PARIS.—The exhibition of the Société des Artistes Décorateurs held this spring in the Pavillon de Marsan revealed to the public all the progress made by that valiant phalanx of craftsmen who are engaged in the production day by day of modern work in a style more and more pure and original. In the region of

ceramics, jewellery, metal-work, and furniture designing one found here a number of productions which do great honour to the young French school. In the first section I have referred to, one had occasion to admire a case containing some excellent stoneware and porcelain by Lecœur, some very decorative vases by Lachenal, porcelain by Mme. Robineau, and some salt glaze and hard stoneware by Henry Simmen which charmed me by their rustic simplicity. In wrought-iron work M. E. Brandt and M. Robert revealed in each one of their productions a profound knowledge of the technique of their craft. The jewellery of M. Follet was full of new ideas in the design and setting of the stones. M. Clément Mère this year made a very important exhibition; his little boxes in rare coloured woods are worthy, by reason of the richness of their decoration, to rank with the very finest productions of the kind. Among the furniture and decorative *ensembles* mention should be made of the delightful little *salon* executed by the Manufacture Nationale de Sèvres after the designs and under the direction of



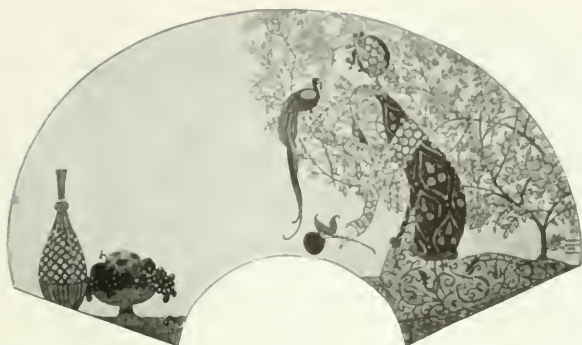
FURNISHED ROOM

(*Artistes Décorateurs, Paris*)

DESIGNED AND EXECUTED BY PAUL FOLLET



LA MOSQUEE FROM AN
ETCHING BY MARINO M. LUSY.



FAN

(Artistes Décorateur, Paris)

BY GEORGE BARBIER

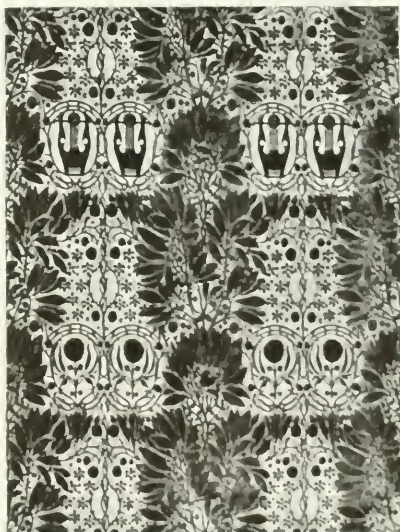
René Lalique, a work of fine discrimination in the decoration; the dining-room by M. Abel Landry, the *salon* by M. Jallot, the little drawing-room by the architect Théodore Lambert, the room by M. Follot illustrated on p. 68, the screen by Mlle. Dayot, the stuffs by Tassinari and Chatel, and the big collection of works by M. Majorelle, who continues with such success the fine traditions of the Lorraine school.

An exhibition at the Galerie Haussmann in the Rue la Boétie revealed the talent of a landscapist who will certainly ere long have to be classed among the best artists of the French school. It is the work of M. Henry Grosjean of which I would speak. This artist, who has something of Harpignies' best manner, depicts in his little pleasantly executed works, firm in drawing and impeccable in construction, the aspects of the *petite montagne*, the Jura or the Vosges. In another gallery in the same street (which by the number of new exhibition galleries it contains would appear to be in a fair way to out-rivalling the Rue Lafitte) was held the exhibition of the Dessinateurs Humoristes, containing examples of the work of our masters in this branch: Forain, with his powerful political satires; Léandre, who portrays so wittily contemporary celebrities; Jean Veber, whose robust imagination was revealed in a poster for a pianist; Truchet, who couples with his great ability as a colourist his delicious Montmartrois gaiety; Widhopff, who depicts scenes on the boulevards; and Gir, the painter and sculptor of the dancers at the Opera.

At the Georges Petit galleries we saw recently a most interesting exhibition of works by M. Jules Cayron. This artist showed here about twenty

very attractive portraits, in which he depicts in a very faithful manner the elegant women of to-day. One of the finest pieces by the painter was the portrait of his mother which we reproduce overleaf. H. F.

ROME. — As it was only a year ago that the Victor Emanuel Monument was definitely opened in Rome, it seems a fair assumption that most of the readers of THE STUDIO have not seen it, hence a brief account of the general outlines of this vast structure may be of interest as introductory to some remarks on the fine decorative reliefs by Angelo Zanelli which are a notable feature of the monument. The design of the whole monument, as originally conceived by the architect, Sacconi, is Græco-Roman, the columns of the great vestibule being of the Corinthian order; but this gifted architect had sought to base him



JULES CAYRON. DESIGN BY AURIEU KARBOWSKY, EXECUTED BY TASSINARI AND CHATEL (Artistes Décorateur, Paris)



PORTRAIT OF MME. A. C.
BY JULES CAYRON

self upon the spirit of Italian architecture, and had wandered through all Italy, studying and copying the remains of the monuments of Etruria, Pastum, Magna Græcia, Campania, Latium. The style is therefore entirely Hellenic in its spirit, the material not marble, but a stone called "botticino," which is quarried near Brescia, and which has much of the brilliant whiteness of the Carrara marbles, though it is liable to blacken locally under exposure to the weather. The position of the monument is facing the Piazza Venezia, with behind it the high ground of the Ara Caeli Church and the Roman Capitol, and it has been planned so that the equestrian statue of Victor Emanuel—which is of course the central point of the monument—shall command the view of the entire Corso, ending with the obelisk of the Piazza del Popolo.

That equestrian figure of the great king, which is of gilded bronze, from the design of the sculptor Chiaradia, completed after his death by Galloni, has been the subject of fierce and conflicting criticism: but this is not the place to go into its merits or

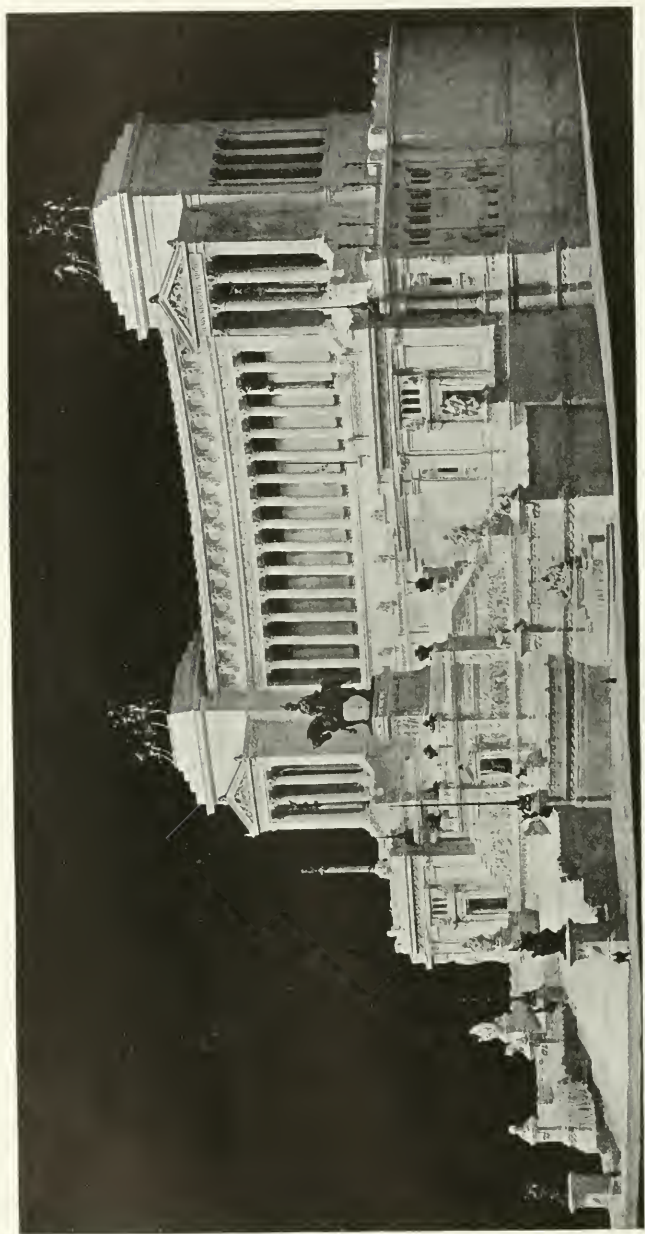
demerits. The whole monument has not, however, a school of modern Italian sculptors, and we can only mention the groups on the great staircase by Monteverde, Jeraci, Biselli, Pugliesi, Nascimben, and Rivalta for it to be seen at once that the leading sculptors of modern Italy have contributed to this work. I must record my admiration for those exquisite pediments by Professor Magnani, adorned with figures of draped women and naked boys, which support upon columns the winged Victories in gilded bronze of the sculptors Cantalamessa, Apolloni, Zocchi, and Rutelli.

Most of all, however, has the system of free competitions in connection with this monument been successful in bringing to the front the younger sculptors, among whom may be included the two victors in the final competition for the reliefs of "The Nation's Altar," Arturo Dazzi and Angelo Zanelli. Both these men are comparatively young, Zanelli having been born in 1870 and Dazzi about 1880: they belong, therefore, definitely to the younger group of Italian sculptors, and though they



DETAIL OF RELIEF FOR "THE NATION'S ALTAR" BY ROMO

BY ANGELO ZANELLI



THE VICTOR EMANUEL MONUMENT, ROME

made their first steps in art through a series of successful provincial pensionates and prizes, it was the open competitions for this monument which gave them their present place before the eyes of the world. Curiously enough, in the two final competing designs for the relief Dazzi achieved his greatest success where Zanelli was less successful, namely, in his grand central seated figure of Rome.

Zanelli himself had followed a very similar treatment of the subject—a treatment which was perhaps to some extent inevitable from the subject and spacing—but had made his central figure upright and more deliberately archaic—or rather I might say archaistic—in type, a guardian goddess of the Empire City based on the design of the Athena Parthenos of Pheidias, or perhaps, as has been also suggested, of the Minerva Promachos of the Naples collection. It is, however, in his processional groups that he has achieved his greatest success. How nobly conceived are these draped maidens who guide the great oxen beneath the mounted trumpeters! Or, again, the four, one of whom lifts her tiny babe against her breast, might be the splendid sisters of the Caryatides or the Ariadne of the Vatican. The relief is, in fact, Hellenic in its dignity and purity of plastic inspiration; but in these processional figures there is a note which is far apart from the Hellenic serenity—a calm sadness, as if these figures, who realise so well the glory of human life, knew too its limitations and their journey's ending.

A few brief notes on Zanelli's earlier career may be here not out of place. Born in 1879 at S. Felice di Sovolo, near Lake Garda, he made his first studies at the industrial school of Salò, but the call of his life-work took early hold, and before long we find him busied in the quarries of Botticino. At Brescia he won the purse offered triennially by that city to art students within the province, and was thereby enabled to pursue his studies at Florence, and later at Rome. Success, however, did not come to him at once; years of uncertain and tentative efforts followed, and it was only with his *Donna alla Canestra* that he first found his most individual expression and his place in

public favour, where he has advanced rapidly, to the moment when in December last, the Royal Commission for the monument declared him victor in this great national competition for the relief of "The Nation's Altar."

S. B.

MOSCOW.—After the brilliant success which the "Mir Iskousstva" (The World of Art) scored with their first exhibition last year, their second exhibition recently held here proved somewhat disappointing, a result which has a natural explanation in the absence of certain artists whose places it is very difficult to fill, such as Somoff, Golovine, Bakst, Roehrich, and a few others, but was also in part occasioned by the exercise of rather too much indulgence on the part of the jury. They admitted a whole series of casual exhibitors whose works often fall far below the general level of the "Mir Iskousstva," and whose presence in this exhibition was a disturbing element. But on the other hand the exhibition unexpectedly gained attractive force



DETAIL OF RELIEF TO "THE NATION'S ALTAR" BY ANGELO ZANELLI

through a tragic event which took place last December—namely, the sudden death of Valentin Séroff, undoubtedly one of the most important of Russia's modern artists, whose ranks have suffered irreparable loss through his departure, and at the same time one of her most conspicuous figures. The contemplated commemorative exhibition of Séroff's works, which it is to be hoped will not turn out to be a mere promise as was the case with M. Vroubel, but will be an actuality, will be a suitable opportunity for dealing fully with the career and achievements of this portrait-painter, whose works have on frequent occasions been reproduced in *THE STUDIO*. Here, however, we are concerned only with those latest works of his which figured in the "Mir Isskousstva" exhibition, and of these some had already become familiar at the International Art Exhibition held in Rome last year, as for instance the quite original but at the same time not wholly irreproachable portrait of the actress Mlle. Ida Rubinstein, in the form of a nude study, and the brilliantly painted portrait of Countess Orloff. The chief attraction, however, was his portrait of Mons. A. Stachovitch, in which the characteristic qualities of Séroff's talent are strongly pronounced—a penetrating vision almost psychological in its depth, a broad, virile style of painting, and a subdued but pleasant coloration. Besides these works of Séroff, a lively interest was excited by a fine portrait of a man by M. Vroubel, but the rest of the portraits, those by N. Milliotti, N. Julianoff, and the somewhat too poster-like work of Petroff-Vodkin, failed to give complete satisfaction.

Works intended for the theatre, decorative designs and costume drawings, continue to play a prominent rôle in Russian art, as indeed one is sufficiently aware from the Russian operas and ballets performed in Paris and London. At the "Mir Isskousstva" exhibition M. Alexander Benois showed his very piquant designs for the ballet "Petrushka," to which he has intentionally imparted a national character; and likewise N. Sapunoff with Molière's "Bourgeois-Gentilhomme." In this latter artist's work the colour harmonies are of particular charm, but one would like to see a



PORTRAIT OF THE COUNTESS ORLOFF
("Mir Isskousstva" Exhibition, Moscow)

BY V. SÉROFF



PORTRAIT OF MONS. A. STACHOVITCH

(*"Mir Iskusstva" Exhibition, Moscow*)

BY V. SERGEEV

firmer, more draughtsmanlike facture. Among the group of Moscow colourists that talented artist, M. Saryan, must be singled out for special mention, with his motives from the Orient at once so individual and distinctive in coloration. The best of these, however—one a palm depicted on monumental lines and another the mystic white lotus rising up out of a piece of water of bluish-green tint—were to be found at the "Soyuz" exhibition. Paul Kuznetsoff was well represented with pictures of the Kirghiz Steppe, and Sudeikine, too, was interesting in some of his work, but it is always a matter of great regret that monochrome reproduction cannot give any idea of this painter's qualities.

Last year's jubilee festivities in Italy attracted many Russian artists thither. A number of drawings, including some really beautiful examples, were brought back by M. Dobujinsky and Mme. Ostroumova-Lebedeva. I was especially attracted by

the Venetian sketches of this latter artist, who usually makes her appearance at exhibitions as a wood engraver. The Capri studies of B. Anisfeld seemed to me altogether too fugitive in character, but the etchings of Ivan Fomin, an architect by profession, attracted general attention. Fomin, indeed, here showed himself, both in his architectural motives from Italy and those from Russia, as a mature master of the art of etching and one who succeeds in introducing with discreet taste the element of colour. Of the exhibitors from St. Petersburg one who certainly deserves mention is Mme. Seredniakova, with her two interesting self-portraits in massive costume and a beautiful study of the nude.

Finally a few words must be spared for a group of young painters, most of them belonging to Moscow, who call themselves by the original if not very appropriate title of "Robbery-Vand" (Knave of Diamonds) and may be said to represent the left

Studio-Talk

wing of the whole body of modern Russian painters, Ilya Mashkoff being perhaps the most talented among them. The memorial exhibition of works by the Lithuanian artist, Nicolas Czurlanis, who died early, familiarised us with one of those who never succeed in expressing their fantastic visions adequately by the medium of paint.

While at the "Mir Isskousstva" we had something in the nature of a "clou" in the works of Séroff, nothing of this kind was forthcoming at this year's exhibition of the Soyouz, where nevertheless a fairly high standard was reached by the works in general. As usual the bulk of the work shown came from the landscape-painters—and among the older generation of these K. Korovine commanded attention by the temperament and *brío* of his Paris views, jotted down with impressionistic freedom, his flower-pieces, and the somewhat similarly treated portrait of the celebrated bass singer Shaliapin. Vinogradoff and Arkhipoff both had works of good average merit, while in the case of Apollinarius Vasnetzoff the quality of his landscapes seemed to be in inverse proportion to their quantity. K. Yvon acquires more and more mastery in his pictures of towns, but it must be confessed that this has involved some sacrifice in artistic feeling; it is a pity that in his big Moscow picture the architecture in the background has been treated in a different way to the foreground with its admirably rendered *staffage*. P. Petrovitcheff is advancing into the front rank of Moscow landscapists, and his church interiors and landscapes shown on this occasion displayed, in addition to their customary individuality of facture, much more freshness and delicacy of tone than formerly. Progress was also observable in the works of L. Turjansky. In N. Krymoff's pictures

an intensely primitive coloration is blended with an old-master style of composition; and A. Yassinsky essays something similar in his *Rainbow*. A. Sredin's interiors of the Château of Pavlovsk struck one as a trifle cold. Mention should also be made of S. Petroff and M. Yakovlev, among others, while of S. Shukovsky it should be remarked that he works more and more to please the general public.

Portraiture, and indeed figure-subjects generally, were not over-well represented in this year's Soyouz, and sculpture here put painting in the shade. S. Konenkoff's monumental head of a man in marble and his busts in wood were unquestionably among the most brilliant features of the exhibition. F. Malyavine showed a study of a peasant woman belonging to his earlier period—a work of much strength as regards expression and form but rather monotonous in colour. He also showed a



SELF-PORTRAIT

(Soyouz, Moscow)

BY Mlle. C. GOLDINGER



" MOSCOW "

(Soyouz, Moscow)

BY KONSTANTIN YUON

fine series of drawings; the delicate rhythm of his line in these always offers a marked contrast to his broad method as a painter. Of the masterly drawings of L. Pasternak there is really little new to be said; they often show this artist to greater advantage than do his painted portraits. Two portraits of boys by S. Malyutin were interesting as examples of shrewd characterisation; the portrait of the painter Ulianoff by Mme. Glagoleva and the broadly painted self-portrait in green of Mlle. Goldinger also call for notice. A water-colour by S. Pyrin, called *Maternity*, left a pleasant impression, as did a small but very personal landscape by the same artist. A talented sculptor, A. Matveyeff, must not be overlooked.

of the St. Petersburg Academy formed a group by themselves at the Soyouz. These two artists are J. Brodsky and A. Savinoff, both of whom have spent a good deal of time in Italy as *pensionnaires* of the Academy. Both possess undoubted talent, a complete control over technical ways and means, and the courage which Russian artists so often lack of attacking large figure compositions; but notwithstanding all this the result is not wholly satisfactory. These large canvases seem to be wanting in warmth; they display too much technique and too little real artistic feeling. Only in his small and almost miniature-like portrait did Brodsky's talent appear to have found its proper sphere.

A collection of pictures by two former students

A special feature of the Soyouz was the exhibition



"AUTUMN SUN"

(Soyouz, Moscow)

BY I. TSUR'ANSKY

Studio-Talk

of thirty large gouache drawings by D. Stelletzky, mostly designs for theatre decorations in the old Russian style of the sixteenth century: in these the artist has shown much aptitude and decorative talent, although he seems to have followed the old Russian miniatures so literally that his designs are wanting in spontaneity. The only etcher at the Soyouz was V. Masiutin; in his fantastic allegories he appeals as usual to the lover of horrors, and one would like to see his talent applied to other themes.

P. E.

(In our January Number, pp. 334, 335, we gave two illustrations of dining-room furniture in Old Russian style, the design of which was ascribed to Prof. A. Vasnetzoff, while in the accompanying note they were said to have been executed in the *ateliers* of the Zemstvo of Moscow. It has recently

been pointed out to us, however, that these pieces of furniture were, as a matter of fact, designed by M. Cherchenko, at one time a student of the Imperial Stroganoff School of Applied Art, Moscow, and were executed by him for Dr. Kassianoff of Moscow. We regret the mistake, which has arisen through the photographs coming to us without any clue to their origin about the same time that some others of a similar character reached us from Prof. Vasnetzoff. We take this opportunity of impressing on our correspondents the desirability of writing brief particulars on the back of all photographs, &c., sent to us for publication.—THE EDITOR.)

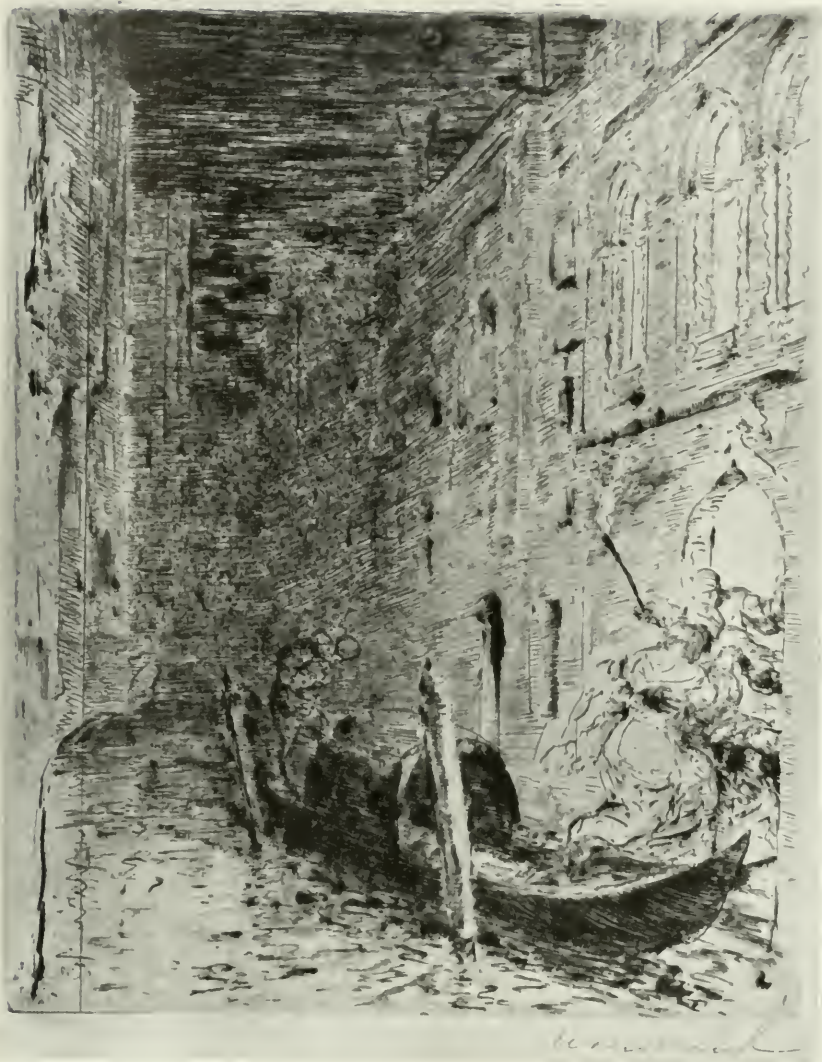
BERLIN.—By courtesy of Herr Caspar we are reproducing opposite one of a set of etchings for Shakespeare's "Othello" executed by Hans Meid, a talented young artist who has been coming to the front in recent years. The set comprises nine plates, and both in the selection of the dramatic moments illustrated and in their interpretation the artist has shown himself equal to his task. Herr Meid hails from Karlsruhe, and is a member of the Berlin Secession.

BARCELONA. — Alexandre de Riquér, whose name is not unfamiliar to readers of this magazine, in which on sundry occasions reference has been made to his work, recently gave fresh proof of his artistic fecundity in an exhibition he has been holding at the galleries of the "Fayans Català." The exhibition comprised no less than eighty-seven works by Riquér, in all of which was manifested that faculty which he possesses so amply of giving to all his productions a highly decorative feeling, whether he is dealing with a canvas on a large scale or one of quite small proportions. So, too, in point of technique he always contrives to achieve with his translucent pigments the most beautiful tonalities. In this exhibition Riquér presented himself to us as a portraitist of real talent, his work in this rôle being new to our public. The entire display was, in fact, a conspicuous success.

Subsequently in the same galleries the brothers Valentin and Ramón de Zubiaurre, two young Basque artists whose reputation



"A RUSSIAN PEASANT WOMAN" BY F. MALVAINE
(Soyouz, Moscow)



(By permission of Herr J. Casper,
Berlin, owner of copyright)

"THE ABDUCTION OF DESDEMONA"
FROM AN ETCHING BY HANS MEID

Art School Notes

already extends beyond the Spanish frontiers, have been holding a show of their work, the former being represented by thirty-five examples and the latter by twenty-nine. After Zuloaga these two artists have done more than any others to reveal to us the typical life of Spain, and have scored a distinct triumph. Their scenes from the rural life of the Basque province and Castile are characterised by exquisite taste, and if in some of their works there is to be found rather too much detail this trifling fault is more than compensated for by the decorative unity and harmony of their pictures, which always leave a pleasing and enduring impression on the spectator. Less successful are the portraits of prominent Barcelonese personages, painted by them during a sojourn in this city; these fail both in regard to likeness and in point of colour.

J. G. M.

ART SCHOOL NOTES.

LONDON.—An exhibition of considerable educational value was held last month at the London County Council Central School of Arts and Crafts. It covered everything connected with the production of books, including

printing, binding, lettering, and illustration, all executed by students in institutions maintained or aided by the Council. Excellent examples of the students' work were shown, especially in printing and book-covers; and with them a number of specimens of early printed books with clear and beautiful type. Several of these books were fifteenth-century; and one, printed at Venice in 1476, formerly belonged to William Morris, whose own printing was illustrated by work from the Kelmscott Press. The book-covers shown in the exhibition included some well-designed examples by A. J. Vaughan, F. E. Blunt, S. W. Cramer, A. J. Jarvis, W. H. Green, and other students in the Council schools.

The May exhibition of the Gilbert Garret Sketch Club was fully up to the usual high average of this society, which attracts to itself students from many schools of art. Mr. H. M. Wilson's *Dawn over the River* (59), with the lamps on the bridges gleaming faintly through the blue mists of early morning, was one of the best things ever shown at a Gilbert Garret exhibition; and other good paintings in oil or water-colour were *Moonlight, Bernerol* (34), by Mr. P. C.



"JOUR DE FÊTE"

(*Fayans Català, Barcelona*)

BY VALENTÍN DE ZUBIAURRE



"THE ROSE"

BY ALEXANDRE DE RIQUÉR
(Fayans Català, Barcelona)

Smyth; *The Spirit of the Wind* (18), by Mr. E. V. Pearce; *Holywell Ferry* (47), by Mr. J. A. Heir; *Jerusalem* (7), by Mr. J. R. Dunning; and *On the Shore* (24), by Mr. J. T. Macdonald. Two etchings of London, *Westminster* (9) and *Tower Bridge* (12), by Mr. C. H. Barraud, also deserve commendation.

W. T. W.

REVIEWS AND NOTICES.

Rembrandt's Etchings. An Essay and a Catalogue, with some notes on the drawings, by ARTHUR M. HIND. (London: Methuen and Co., Ltd.) Two vols. 21s. net.—Those students and collectors who have already felt themselves greatly indebted to Mr. Arthur M. Hind for his invaluable "Short History of Engraving and Etching" must realise, when they study his latest work, "Rembrandt's Etchings," that their debt of gratitude is considerably increased. For there is no English book on the subject—a subject which has already evoked a literature to itself—at once so comprehensive, complete, authoritative, and conveniently accessible. Of course Middleton-Wake's Catalogue of 1878 is a valuable possession, and some eight years ago that impeccable authority, Mr. Campbell Dodgson, with his annotated catalogue, greatly enhanced the value of the late P. G. Hamerton's book; but in this

compact work Mr. Hind seems to have garnered, from his own studies and researches, as well as from those of every other first-hand writer on the etched work of Rembrandt, all the knowledge needed to guide the student and collector. His erudition is amazing. He has a positive genius for bringing together the helpful evidence, weighing and sifting it, and eliciting the essential fact, as, for instance, when he is discussing the identification of Rembrandt's father with the old man of so many etched plates, or arguing the authenticity or otherwise of the doubtful prints, or discussing the work done on others, such as *Christ before Pilate*, or the portrait of *Uytendogaert the Gold Weigher*, possibly by Rembrandt's pupils and assistants. But, though Mr. Hind would seem to spare no labour or patience in this search for evidence that should help to

elucidate every question concerning Rembrandt's etchings, he is no dry-as-dust. He is, on the contrary, a happy enthusiast, and if he makes us realise that he takes his work very seriously, and that with him a date is not, as Whistler sneered, "an accomplishment," but possibly an important factor in tracing some point in the master's artistic development, it is because his human sympathy with Rembrandt is as strong and deep and active as his aesthetic admiration. This enthusiasm permeates Mr. Hind's work, and alike in the Iconographical chapter, the survey of the etched work, the notes on the drawings relating, as studies, to the etchings, and the chronological catalogue of the etchings themselves, in the British Museum order, and all reproduced in the second volume, his scholarly method, his aesthetic equipment, and his clarity of expression prove ideal for the task he has performed with so much advantage to English students of the greatest master of etching.

Buioque Architecture and Sculpture in Italy. By CORRADO RICCI. (London: William Heinemann.) 25s. net.—The name of the erudite Director of the Fine Arts and Antiquities of Italy is of course a guarantee of intimate acquaintance with the national heirlooms under his care and accurate knowledge of their history. It is therefore with a shock of surprise that the reader, in turning over the

pages of his latest publication, finds true masterpieces of the Renaissance included amongst equally characteristic examples of the baroque style, the very name of which is suggestive of the heaviness of plan and over-redundancy of ornamentation that marked the decline of Italian architecture after its brilliant revival. In the introductory essay opinions are expressed which cannot fail to provoke dissent. Thus it is claimed that Bernini was "a genius worthy to rank with Rubens, Rembrandt, and Velasquez . . . who animated everything he touched with a spirit of resourcefulness, subtlety, courage, and audacity." To the writer it is not the Forum or the Palatine, the mediæval or the Renaissance buildings of the Eternal City that give to it its abiding charm, but its baroque art. He admits it is true that "Michelangelo and Vignola had laid the grandiose impress of their work on Rome," but he adds: "the decorative character, the *mise en scène*, as it were, the perspective of the most admired part, are the work of Bernini and his pupils." With regard to material as well as to style, the learned Director is also, it would appear, somewhat at issue with his fellow critics, for he gloats over the triumph of stucco in the seventeenth century, declaring, as if it were a matter for congratulation, that "the baroque artists gave to it an importance equal to that of sculpture, and the greatest artists saw nothing derogatory in passing to it from marble and bronze."

D. Y. Cameron. *An Illustrated Catalogue of his Etched Work*. With Introductory Essay, &c. By FRANK RINDER. (Glasgow: James Maclehose and Sons.) £4 4s. net.—With Mr. Cameron's work as an etcher most readers of THE STUDIO are to some extent familiar, though few probably are fortunate enough to possess any of his original prints, most of them very scarce because of the very restricted number which issue from the artist's press. Some of the more important prints have fetched really phenomenal prices at Christie's, where of course rarity is a potent factor when prints come up for sale. But in Mr. Cameron's case the artistic merits of his later work certainly are beyond dispute, and the homage paid to his talent in the auction-room will be ungrudgingly endorsed by all who know anything about it. Born in 1865, Mr. Cameron, after gaining a reputation as an "agreeable illustrator," began to etch in 1887; and the last plate catalogued in this volume—a beautiful dry-point of *The Queen of Chartres*, not quite finished when the catalogue was sent to press early this year—is numbered 434. The actual number catalogued is 439, and all these are

presented in photogravure reproductions which, if small, leave nothing to be desired in point of quality; each print, too, is accompanied by carefully compiled information as to its size and various states. The sequence is in the main chronological, and thus one is able to observe the artist's progressive development, technical and æsthetic, and to note especially that "ever-deepening sense of nature" which is revealed therein. Mr. Rinder, who does not shut his eyes to the existence of a good deal of chaff among the wheat of this prolific harvest, aptly summarises Mr. Cameron's evolution as having been "along the path which leads away from the mechanical to the vital, away from the outward to the fundamental. . . . Energetic quest of the externally arresting, the picturesque, the romantic, or shall we say pseudo-romantic, has given place to the immensely true quest of 'that something far more deeply interfused' which intuition divines as everywhere the animating principle."

La Locomotion dans l'Histoire. By OCTAVE UZANNE. (Paris: Librairie Paul Ollendorff.) 12 francs.—In the preface to his interesting work on the history of locomotion by land and air, M. Uzanne points out that developments in modes of travel and transit have been enormously greater during the last quarter of a century than throughout the whole of the previous history of mankind. So long as locomotion remained, generally speaking, "hippomobile," that is, from times of antiquity up to the commencement of the nineteenth century, the only possible developments were as regards the structure of the vehicles, which gradually became lighter, stronger, more comfortable, and more luxurious as time went on. The introduction of steam-power, the railroad, the bicycle, the motor-car, of dirigible balloons, and finally of the aeroplane, rendering that conquest of the air, which up to quite recent years had seemed but a dream, no longer a fable but an accomplished fact—all these inventions have wrought such a change in social and international intercourse and in the development of civilisation generally, that the time is indeed ripe for a new general survey of the history of this important factor in the progress of mankind. To treat exhaustively of "Locomotion" would demand, however, countless bulky volumes, many hundreds of which are already in existence, forming an extensive bibliography of the subject; so M. Uzanne, confining himself to locomotion by land and air, leaving aside the history of navigation, gives a very entertaining and comprehensive *résumé* of the developments of vehicles, from the chariots of antiquity, through all their multitudinous varieties

during the middle ages and later centuries, till we come to the present day, with the divers methods of rapid transit on the earth and through the air by electric, steam, or petrol-driven machines. The very interesting text is well illustrated by many reproductions after early drawings and old engravings and prints, and an excellent feature is the series of plates in colour after originals by Eugene Courbon, Delaspre, and Bernard Boutet de Monvel, representing various historical and present-day scenes with the contemporary carriages and vehicles.

Festive Publication to Commemorate the Two Hundredth Jubilee of the Oldest European China Factory, Meissen. (Meissen: Kgl. Porzellanmanufaktur.) £2.—Most people know by this time that what in England is commonly called "Dresden" china is made at Meissen, about fourteen miles distant from the Saxon "Residenzstadt." It is quite true that the factory was at first located in Dresden, but after a very short time it was removed to Meissen in the year 1710. And there it now is, an extensive organisation yielding a considerable revenue to the Government of Saxony, to whom it was transferred by the Crown in 1831. The volume before us has for its object to present a *résumé* of the history and present organisation of the factory, and is in every sense a worthy memorial of the institution. The general history of the factory is the subject of nine chapters contributed by Prof. K. Berling, which, as they are based on researches among the archives of the factory, may be accepted as entirely trustworthy; and the same may be said of Dr. Heintze's paper on "The Development of the Chemico-Technical Management from the Beginning to the Present Time." There is also a paper on the general organisation of the factory by Privy Councillor Gesell. Instructive as the letterpress is, however, the great feature of interest in this volume is the sumptuous way in which it is illustrated, for besides several hundred text illustrations there are over forty plates *hors texte*, not a few of them in colours, exhibiting a large number of the finest productions of these famous works. The actual number of pieces illustrated in the volume must be considerably over a thousand, and of the quality of the reproductions in general we may say that they do credit to those responsible for them, especially those in colour which are made direct from the objects by the firm of Brockhaus in Leipzig.

On the Art of the Theatre. By EDWARD GORDON CRAIG. (London: Heinemann.) 6s net.—The argument of Mr. Gordon Craig's book practically amounts to this, which we extract from the middle

of it: "It is impossible for a work of art ever to be produced where more than one brain is permitted to direct, and if works of art are not seen in the Theatre this one reason is a sufficient one, though there are plenty more." The book is made up of a series of articles in which the mechanical realism of the modern theatre is exposed and a plea entered for further experiment in stage effect. The invaluable element of the book is that in which new ideals are formulated. Here Mr. Craig opens up a new world about which the drawings—with which the book is lavishly embellished—are extraordinarily suggestive; but he gives us nothing practical to begin on in bridging the gulf to his dream of the future stage. We are sorry to see him repudiating the part that can be played in the reform of the art of the theatre by painters. The imaginative vision which he requires of his ideal stage-director will, we think, only be found among painters; and there is more possibility of their adapting themselves to the medium of the theatre than of his eloquence ever lifting the servants of the theatre into possession of the rare gift of imaginative vision.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. By C. HOFSTEDE DE GROOT. Trans. and ed. by EDWARD G. HAWKE. Vol. IV. (London: Macmillan and Co.) 25s. net.—Jacob van Ruisdael, Meindert Hobbema, Adriaen van de Velde, and Paulus Potter are the masters whose works are described in this latest instalment of Dr. Hofstede de Groot's "Catalogue Raisonné," and of this famous quartet the *œuvre* of the first occupies as much space as that of all the others combined, there being to Ruisdael's name considerably over a thousand works, executed in the course of a career which terminated in the workhouse when the artist was not much over fifty. Hobbema's output was scarcely more than a fourth of Ruisdael's, though he lived to be seventy, but his artistic career seems to have come to an end nearly forty years earlier, when he abandoned painting for the more lucrative post of wine-gauger, which he obtained through the favour of one of the Burgomaster's servants. In this connection it is interesting to note that the writer of the artist's biography in this volume emphatically rejects the date 1689 put forward as that in which the celebrated picture of *The Avenue, Middelhamnis*—in the National Gallery, London—was painted, declaring that it is impossible that such a masterpiece could have been painted twenty years after the painter had abandoned his brushes. Van de Velde and Potter both died young, but accomplished a great deal during their brief careers.

The Lay Figure

THE LAY FIGURE: ON THE POSSIBILITIES OF HISTORICAL PAINTING.

"It seems to me rather a pity that the old school of historical painting should have died out," said the Art Critic. "It was in its particular way by no means uninteresting, and I am rather sorry it has gone out of fashion."

"Good heavens! you surely do not regret the disappearance of the stuffy old historical pictures that were in vogue a century or so ago," cried the Young Painter. "They always strike me as the stupidest sort of art; they bore me to extinction."

"That does not necessarily prove that they are bad," laughed the Critic; "you are so easily bored by everything that is not in the latest fashion. I do think that the old historical pictures are rather impressive in their solemn, grandiose way, and that they have some qualities which quite deserve respect."

"But you would not suggest that such a manner of painting ought to be revived?" broke in the Man with the Red Tie. "It would be rather out of keeping with the modern point of view."

"Possibly, but I am not sure that you can claim infallibility for the modern point of view," replied the Critic. "Are we right in repudiating everything that was admired a few generations ago?"

"Of course you are," declared the Young Painter. "Art must always be in relation to the age in which it is produced and must reflect the spirit of its time. To do things now in the way they were done by our great-grandfathers would be quite ridiculous."

"Ah, yes, there must always be an element of affectation in attempts to revive the methods and mannerisms of a previous age," agreed the Critic; "but all the same there is no reason why you should not adapt ancient principles of art to the needs of the present day, if these principles are sound and worthy of respect. I do not see why we should not handle historical painting as thoughtfully as our ancestors did, or why we should not give it the same sort of attention."

"Are you not forgetting that there is a great deal of historical painting in the present day?" inquired the Man with the Red Tie. "Plenty of pictures of contemporary history are produced every year. What is the matter with them?"

"Why, of course, historical painting is not dead," said the Young Painter. "It has only changed its character in obedience to the demands of the moment. It is quite as seriously considered and quite as efficiently treated as any of the old stuff."

"Well, do you really think it is?" asked the Critic. "I quite admit that the representation of contemporary incident can be rightly reckoned as historical painting, but I complain that it is not taken seriously and not used to produce artistic results of any permanent value."

"Oh, you are quite wrong!" objected the Young Painter. "What you call the representation of contemporary incident is engaging the attention of many of our cleverest artists, and is being treated by them with brilliant power. They are producing illustrations of the life of to-day which will be of inestimable value to the historians of future generations."

"Illustrations, yes, you have hit it exactly," returned the Critic. "You have destroyed the historical picture and have substituted for it an illustration, a vivid snapshot of something you have seen, a thing admirably in place in the pages of an illustrated newspaper, and yet quite unfit to be preserved as a serious work of art. Against illustration, as illustration, I have certainly nothing to say, for in its right place and under its right conditions it claims the sincerest admiration, but when you transfer your illustration to a ten-foot canvas you do not produce a true historical painting."

"Now I am beginning to see your point," commented the Man with the Red Tie. "You mean that the illustrative manner is too slight and too summary, and that it expresses merely shrewdness of observation, not depth of thought."

"Precisely," replied the Critic. "The historical painter has not merely to amuse his contemporaries; he has to interest the art-lovers in the future. His picture must not be an ephemeral thing, but a permanent addition to the art of the world, and it must have all the qualities which make for permanence. Look at the *Surrender of Breda*, by Velasquez; there is a picture which represents the highest type of historical painting. It illustrates an incident in history, of course, an incident that Velasquez might possibly have seen, but it is recorded with all the thought and imagination that the greatest historical painting demands. Such a painting is a good deal more than a mere statement of momentary facts; it is a deeply considered composition in which realism is tempered with artistic intelligence. It would always be a joy to us even if we did not know what it was about."

"That is all very well," complained the Young Painter; "but the modern public does not want pictures like that."

"Ah, that is quite another matter," said the Critic.

THE LAY FIGURE.

A FRENCH PAINTER: LUCIEN SIMON. BY ACHILLE SEGARD.

To observe, to comprehend, and to discover means of expression which shall be exclusively picturesque, such is, I imagine, the conception, involuntary or otherwise, which Lucien Simon has of his art. He returns unceasingly to Nature, makes a constant interrogation of her his pre-occupation, endeavours always to capture something of her spirit, and is ever desirous of rendering her with the unsophisticated fidelity of a Primitive, the work of interpretation, the reception of visual impressions, and the recomposition in the mind of the artist being carried on subconsciously. This work of transposition, this effort of interpretation, though held in restraint by the artist, plays, nevertheless, a very important rôle in his work, and is that which gives to his art its character. The clearness of observation and those qualities of intelligence and feeling which are revealed in the works of Lucien Simon all contribute equally to our delight. No

matter what may be the subject, whether a portrait or a picture of local costume or customs, one is conscious of what has been felt by the artist. If the motif be his admiration for a pretty girl full of youth and freshness in Breton costume, or his pity in the presence of the deep-scarred visage of an old man whose life is rapidly drawing to its close, or his passionate curiosity regarding certain ways of life, certain modes of thought which are purely instinctive, the picture always reveals the heart and soul of the painter. And how honest are the means by which he gives us this emotion? To paint well, once said Fromentin, is to paint with *éclat*, with durability, and with consistency. Before the works of Lucien Simon we may ask the triple question, and almost always count upon a triple meed of praise to be bestowed in response thereto: he knows how to compose, how to construct, and how to give to his colour force and brilliance. This is not to say that his palette is particularly rich, and I think it is fair to say that it is never sparkling. But each tone is used rightly



"SUR LA DUNE"

Lucien Simon

and in its proper place, and the whole gives an impression of solidity, of sober and sane beauty of studious gravity.

Let us take several characteristic examples; for instance, the large water-colour, *Le Campement*, measuring over four feet wide, which we reproduce in colour. It is obvious that this work has proceeded directly from a vision of reality seized in all its activity and life and treasured up in the memory. It shows us the little jetty of a Breton fishing village, with a group of humble fisherfolk gathered round the stone cross. One feels that the artist coming suddenly upon the scene in the course of one of his excursions has been profoundly moved by the very sober yet very rich harmony of blues and greys, browns and greens. Here and there stronger notes of colour vivify the general tonality of the whole, full of light and atmosphere as it is. The picture depends for its merit upon this atmospheric quality and upon the marvellously

exact appreciation of movement and of the individual expressions of the different characters in the scene, though these latter considerations have been only the secondary preoccupation of the artist. At the same time his purely visual pleasure, his delight in the why and wherefore of these beautiful harmonies of greys, blues, and browns, is animated and vivified by an inward sentiment of curiosity and by an access of sympathy towards these toilers of the sea. Looking at these idle loungers on the quay, one feels instinctively that they are made for sailing and fishing. When they are debarred from going out with their nets the day is a lost one. No other work is possible for them. They must fish or do nothing. One is conscious a little of fatigue and of coarseness. Chained to the shore for one reason or another, these men let the hours slip idly by without making the slightest effort of whatever kind.

Very fine and very noble in the beauty of its



"DEUX MARINS"



"LA BARQUE" FROM THE OIL
PAINTING BY LUCIEN SIMON

Lucien Simon

execution, in the happy balance of the masses, in the brilliance of its colour, the justness of its tonality, and in the vigour and sobriety of its technique, this picture is both an epitome of the sympathetic impressions of its creator and a general description of the sailor's life.

Take this other big picture which its author entitles *La Barque*. Here we see a sailing-boat moving into the shadows of a tree-lined shore. It is a scene set down against a luminous background. A little girl stands up against the mast and smilingly regards her sister, who reclines in the bow, her head resting on her hands, her face lit up by the sunlight, and her eyes full of day-dreams, charmed by the beauty of the hour and by a, no doubt, unconscious pleasure of happy youth. At the tiller is a young man in dark jersey and khaki trousers, while on the left a big sail fills with the breeze and an expanse of sky and sea makes up the background. Here again the idea of the

picture was suggested to the painter directly by a real incident. These children are his own, the boat belongs to them, this spot of nature is their own familiar landscape. Out with them one day he saw this harmony of blue and grey enriched by the apricot hue of the girls' frocks and the yellow of the khaki trousers of their elder brother.

Simon has asked of what are composed the special tones of this general harmony, and he has struggled to reproduce them on his canvas while leaving to each of these big spots of colour its own bigness and special vitality. It was a task which demanded long study and many fruitless attempts. But if he loved this picture so rapidly seen, if he has tried to stop the passage of time to prolong it and fix it upon canvas, it was because his own son and his own daughters contributed to this harmony, and them he has lovingly painted. He has lingered tenderly over the face of the youngest girl, in which the sweetness of childhood is tempered by a



"AU BALCON"

FROM THE OIL PAINTING BY LUCIEN SIMON



"CAUSERIE DU SOIR," FROM THE
OIL PAINTING BY LUCIEN SIMON

Lucien Simon

growing will and a budding personality. He has studied and scrutinised the physiognomy of the elder, in which the mystery of adolescence is beginning to appear—the tender softness of the eyes, the freshness of the cheeks, the warm colour of healthy life, and the pure and open countenance. There is no doubt that the young man seated at the rudder plays his principal rôle by introducing into the composition the dark note of colour with his jersey and the yellow of his other clothing. But the father has depicted with joy all there is of virility and frankness in this silhouette of the youth who holds the tiller of the little vessel in which his sisters love to lie and dream, who guards and watches over them, and who later on will follow the traditions and take upon himself for their welfare and their protection something of the parental authority. What gives to this picture its particular value is the happy proportion of the masses and the quality of the tones subtending one another in a restricted gamut of colour. But the emotional quality which is here revealed and the projection upon canvas of paternal affection—

this is what gives to the picture its sentimental appeal. Let us, however, recognise that this sentimental value is extremely discreet, restrained almost to excess, and that it is not manifest to all beholders. It may be that in future pictures this emotional quality may become less and less prominent as the art of Lucien Simon develops. It forms, however, in all his works an element of capital importance, and one which must not be neglected when we seek to explain why one is so much attracted by his pictures. It is naturally more prominent in the numerous compositions in which the painter has taken as models his wife or his daughters, but it may be found—if one takes the trouble to seek for it—in all his productions.

Take as another example the picture entitled *Le Bal* (p. 101). This picture gives us an interesting side-light upon the manner in which he works. One cannot imagine that in painting this picture he could have obtained even a single sitting at which to pose the figures. How then did he proceed? He has himself explained his method in an analogous case. "I make a chance entry, and upon the first



"LE DÉBARQUEMENT"

FROM THE OIL PAINTING BY LUCIEN SIMON



"LES BRODEUSES DE GULATNEC." FROM THE
WATER-COLOUR DRAWING BY LUCIEN SIMON

Lucien Simon

impression I make a rapid sketch in my note-book of the large masses of the composition, and the next day in the studio I execute the picture from memory." It is interesting to know this, for we are thus shown how a fine work may be conceived and executed. And the declaration is the much more valuable when it concerns an artist such as Lucien Simon, who, one feels, distrusts his memory and his imagination and what he may possess of fancy. Almost invariably his pictures proclaim clearly that they have been executed face to face with his subject, to which he has wholly submitted himself. It is to this extreme severity that his work owes, no doubt, its accent of truth, its force and its precision. If we may venture to speculate as to the further evolution of an artist who is now in the fullest possession of his means of information and execution, one may hope that the art of Lucien Simon will later on, while retaining the same precision and the same exactitude of observation, be found to be fraught with a little more freedom and liberty; but without doubt it will be due to the methodical cultivation of that most precious faculty which Lecoq de Boisbaudran in his famous book designates as "*la mémoire pittoresque*." Up to the present his development has been in profundity, and he has developed specially neither his imaginative nor his inventive faculties. He has observed and seen things with a penetrating and sustained attentiveness, with intentness and with ardour, but he has so far only concerned himself with painting what his eyes have clearly seen.

The very numerous pictures which the artist has executed with his wife or his daughters for subject should not strictly speaking be designated as portraits. In this series of works the psychological interrogation of the physiognomy of the model is not the principal motif. These paintings are interpretations of sentiment in which the faces play a part, but in the rigorously exact sense of the word they are not portraits. They may more appropriately be classed as decorative works.

At the same time none of the pictures of Lucien Simon lead one to believe that, correctly speaking, he has the decorative sense. In this respect again one touches upon a limitation to his talent. Many of his admirers have misunderstood this question, and have been rather apt to confuse the decorative execution which it is not possible to deny to him with a sense of decoration.

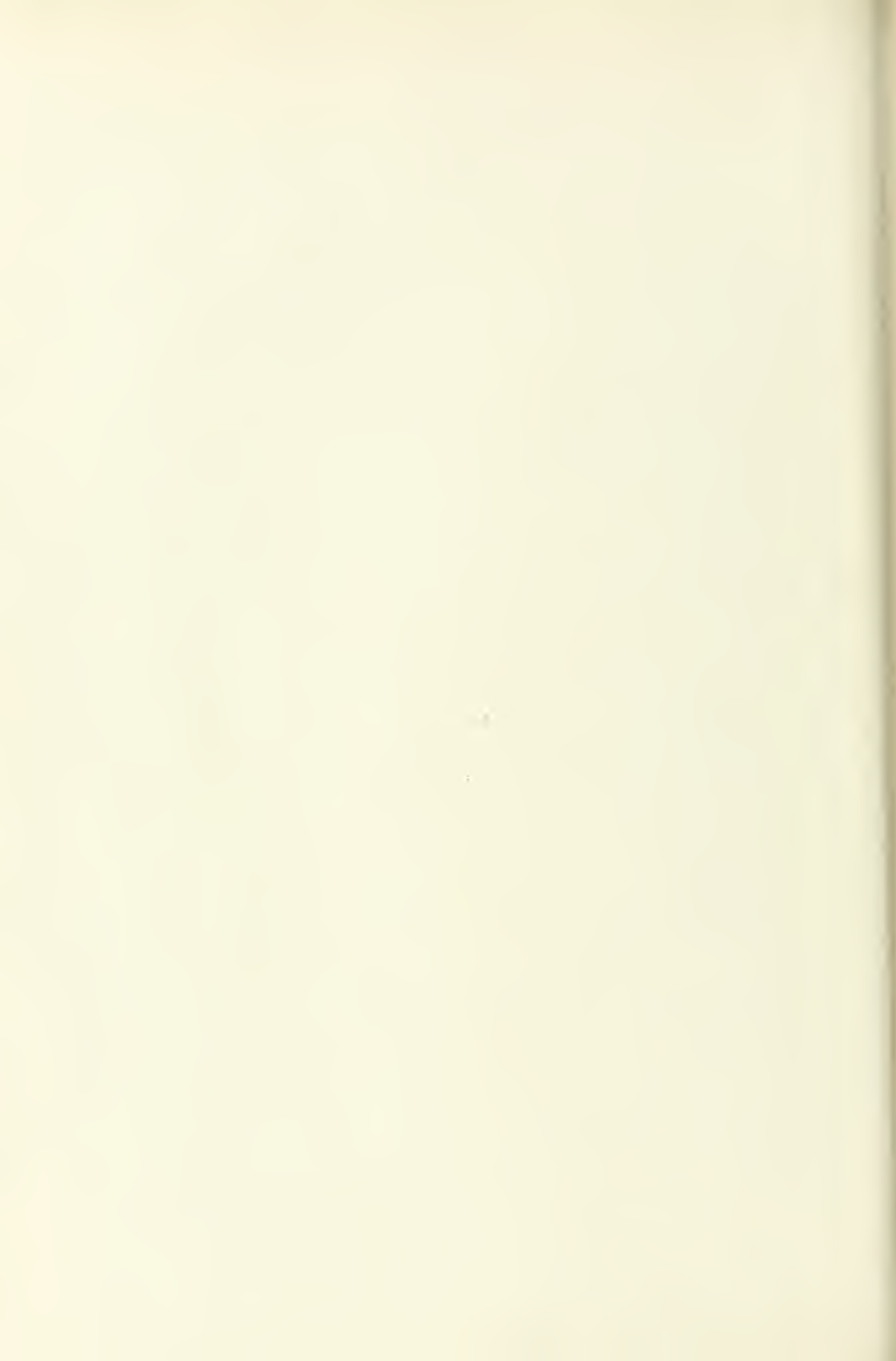
The essential quality of a decorative painting is that of having been conceived with a view to a particular position, of being adapted to that position, of forming a part of its environment, and of so associating itself with its place that it becomes impossible to remove it without detracting first from its own beauty and secondly from the special attractiveness of the architectural *ensemble* for which it was created. The idea of the picture should spring from the wall for which the artist is to execute his work. Any painted work which is hung upon that wall may be a magnificent work of art, but the simple fact that one may place it there, may



"EN BRETAGNE." FROM THE WATER-COLOUR DRAWING BY LUCIEN SIMON



"LE MENHIR. FROM THE OIL
PAINTING BY LUCIEN SIMON





"L'ARRIVÉE EN PORT" FROM THE WATER-COLOUR DRAWING BY LUCIEN SIMON

Lucien Simon

remove it and carry it to no matter what other site, proves it to be an easel picture whatever its dimensions. The truly decorative work is executed for a definite place, and may not be therefrom removed without risk to its life and beauty.

M. Lucien Simon on two occasions has received important commissions. The first time he was entrusted with the decoration of the semicircular lecture theatre in the Veterinary School at Lyons. He worked upon this task for a year. He completed the designs and then destroyed them! Desirous of making another attempt, he accepted a commission to decorate one of the *salons* of the Direction des Beaux-Arts in the Rue de Valois. He made an endless number of preparatory works, sketches, and designs, and lastly renounced the task. Does this imply a lack of imagination—is this due to the fact that he no longer felt himself supported by the presence of the model and of visible reality? It may be, for there is no doubt that Lucien Simon is before all a realist. Of this he gives proof in the whole of his work, even in his nudes. At the same time in regard to this branch of his activity we feel it incumbent on us to explain ourselves clearly regarding a word which has been much abused.

Realist! With this title it has been thought possible to excuse all the ugliness, all the baseness, and all the vulgarity of certain kinds of work. But if there are among contemporary artistic productions any works of lofty character, severe and quite devoid of any suggestion of vulgarity, those of Lucien Simon are among them. One of these, for example, represents the model lying on a bed. Her legs are crossed, one foot is drawn up near her body, with the knee in the air. The head lies among her fair hair on an orange-yellow pillow of restrained tone, near a straw-coloured scarf of tender hue, and the whole bed is covered with a rich velvet of rather intense violet colour. All this stands out against a blue-tinted background, relieved towards the left of the picture by an Alsatian shawl of black material edged with a little deep purple and yellow silk. In the presence of this nude model it is manifest that the artist has seen first of all the general colour of the flesh against the blue background, against this quiet violet shade and this pale yellow and orange. The figure is

beautiful, the lines of the body are fine and harmonious, and of this the painter has been sensible. He has before all appreciated the quality of tone, the colour of the skin bathed in light, and consciously or not his preoccupation has been first of all to discover the elements composing these harmonies and juxtapositions of colour, and then to transcribe them with scrupulous fidelity.

It is in this care for exactitude that Lucien Simon is a Realist. His visual emotion is purely objective. Among other elements from which it is derived is that feeling of pleasure which may be compared to the delight of an observer who decomposes light by means of a prism in order to discover of what it is made and then watches the different colours of the spectrum recompose themselves before his eyes in the ambient atmosphere. It is the pleasure of an analyst, of an observer, of a painter.

This, then, is the impression that is given by a consideration of the artist's *œuvre*. Lucien Simon has developed in depth of feeling. In his work he has expressed an important part of his inward life.



PORTRAIT OF Mlle L. SIMON. FROM THE OIL PAINTING BY
LUCIEN SIMON



"LE BAL," FROM THE OIL PAINTING
BY LUCIEN SIMON

THE OLD AND NEW SALONS IN PARIS.



"UNE FILLE BRETONNE"

BY LUCIEN SIMON

By means purely pictorial, with a perfect sobriety, by sustained tones and in a restrained range of colour he has expressed essential truths through the medium of visible life. He is a painter. He respects his craft, and has a horror of shoddy methods and little superficial trickeries; he possesses a deep love of Nature and that innate distinction of soul which leads him unerringly to choose of all the spectacles which offer themselves to his regard those alone which are worthy to be noted. He has loved, above all, work which is proven and conscientious, and is fond of probing character. He is wonderfully equipped for analysis, and has the taste and also the desire to undertake great syntheses. Hence it is that his pictures always give an impression of precision and of rightness. He loves to construct soundly, to build solidly, and his care is always to express only the essential. Each step he takes makes for the grand style, and he must be ranked as one of the most important painters of our epoch. His work is a durable monument, since it has been built up on foundations of patience, of knowledge, and of love.

ACHILLE SEGARD.

ON every occasion upon which one of our great spring Salons opens to the public all the writers on art make it their task at once to inform their readers regarding the principal works exhibited. Thus in three or four days one is required to give a definite pronouncement upon several thousands of works of art. It may easily be seen, without unduly insisting upon this point, how dangerous such a mode of procedure is liable to become. Does it not seem more desirable to wait a little time, to make more numerous visits to the Salon, to see the works on several occasions? Then, quite naturally, the interesting pictures will stand out with greater distinctness, and those of mediocre talent, which might perhaps at first have given pleasure, will betray the emptiness of their conception and the insufficiency of their means.

Of the four thousand and more works shown at the older of the two Salons, that of the Société des Artistes Français, those that claim our attention here are comparatively few in number, for it must be confessed that the great majority were nothing but commonplace productions—commonplace and often really trivial in motif and without any exceptional technical merits to redeem them from the charge of banality. For all that, there were certain works which must be signalised as standing out well above the average. One of the most remarkable of the figure-subjects was the *Matinée de Septembre* by M. Paul Chabas, depicting the graceful form of a young girl against the horizon of the Lac d'Annecy. M. Duprey showed an excellent nude, and M. Domergue a first-rate portrait of a woman, as well as a clever costume study, *La Robe Jonquille*. M. Henri Martin, always one of our finest decorators, again displayed his fine talent in two paintings, *Les Dévieuses* and *L'Automne*; and M. Joseph Bail's interior with figures, *La Lectrice*, should also be mentioned as one of the most interesting works of this character in the Salon. Of the various American artists who send to this Salon, I noted especially Max Bohm, whose *Jeunesse Joyeuse* impressed me as a work of real interest from a decorative point of view; and a study of the nude by Richard Miller compared very favourably with the numerous other paintings of this kind which always form a strong feature of the Salon. Among the figure-subjects by English artists, Mr. Campbell Taylor's *La Châtelaine*, Mr. Frank Craig's *Dissenters' Chapel*, disclosing a phase of life unfamiliar to the French public, and Mr. W. E. Webster's

The Old and New Salons, Paris

Nineteenth-Century Fancy Dress Ball should be mentioned as works of interest.

Landscape was represented at the Old Salon by several works of really premier order. The delightful drawing by the veteran artist M. Harpignies which we here reproduce stood out unrivalled. Cauvy, in his picture *Alger la Blanche*, revealed himself as an admirable colourist; Boggs in his views of Paris attained to decided mastery of his art; and other notable contributions were the landscapes of MM. André des Fontaines, Chigot, A. Guillemet, and F. Maillaud. Nor must we omit to mention some interesting works sent to this Salon by prominent English landscape painters such as Mr. Hughes-Stanton (*Les Baux, Provence*, and *Pâturage du Pas-de-Calais*), Mr. Terriek Williams (*Le Soir à Concarneau* and *La Récolte du Goémon*), Sir Alfred East (*La Foi*), Mr. Walter Donne (*A Country Funeral in Scotland*), Mr. A. Streeton (*Malham Torge, Yorkshire*), and two London scenes by Mr. A. H. Fullwood.

Sculpture at the Old Salon was numerically stronger than painting, there being over two thousand exhibits in this section. The most

notable contributors were MM. L. Hoest, Lucchesi, Ségoffin, and Bacqué, whose monument to Michael Angelo we reproduce.

The Salon of the Société Nationale des Beaux-Arts was this year deprived of certain of its most brilliant supporters. M. Lucien Simon had just had a special exhibition *chez* Bernheim, and did not desire to appear again before the public; MM. Blanche and Ménard reserved their productions for Venice; M. Ch. Cottet has sent all his recent work to Buenos Ayres; Dauchez and Zakarian were also absentees. But if these artists did not show, there were, on the other hand, at this Salon works by certain artists whose presence among us is something of a rarity, and in particular two Spanish painters of distinguished talent—MM. Zuloaga and Sert.

M. Zuloaga reappeared before the Paris public with work which has gained still more in power and in character. His technique is concerned less than ever with seductive themes, and his palette is occupied solely with forcible effects, with sombre tones like those used by all the great masters of the Spanish School. He was represented by three



"OLIVIERS A MENTON"

(Salon des Artistes Français)

BY HENRI HARPIGNIES

The Old and New Salons, Paris

pictures, visions essentially Spanish in feeling, a synthesis as it were of the national life, taking the form of three works of similar tonality and similar sentiment. The *Descent from the Cross*, or *Christ du Sang* as it is called, shows the Saviour all bleeding, and surrounded by characteristic types of old Spain. In the *Victime de la Fête*, which is perhaps the most characteristic of the three works, we see an old horse exhausted by his efforts in the bull-ring bearing an aged picador, himself worn out and weary, across the mountains to his native village; and finally the third painting, *Mon Oncle Daniel et sa Famille*, depicts a charming and typical series of portraits grouped in the open air round a painter.

The other Spaniard, M. Sert, achieved success with his huge ceiling painted for a private mansion, and depicting the nuptials of Amor and Psyche. Here he revealed one of the finest gifts for decoration on a large scale which it has been given to us to see for a long time. We must not leave the triumphant Spanish School this year without a mention of the beautiful landscapes of M. S. Rusiñol, the Basque types of Valentin de Zubiaurre, and the excellent picture by M. Vila y Prades, *Canto*

gitano, executed with great spirit, and containing some first-rate passages of paint.

Let us come now to the works by the members of the French School. There was among them this year no startling revelation, but the level of the exhibition was throughout excellent, and among the young men several first-rate individualities are to be noted, such as M. Gumery, who signed a very important canvas, *Les Coulisses de la Plaza*, a realistic work of great power, and also a very pretty portrait of a young girl; Mr. Fox, an English artist, who achieved a great success among amateurs and artists with his *Le Thé*, a work well composed and of pleasing technique; M. William Malherbe, who employed colour with infinite vigour and sympathy in his *Portrait de Gaby Delys*; and M. Ablett, who showed an excellent portrait in an interior painted with a very right appreciation of values. M. Michel Cazin, who attaches himself in some measure to the traditions of his father, the great Jean Charles Cazin, at the same time gives evidence of a personal vision. His two Flemish landscapes denoted an extremely delicate sensibility to the atmosphere and nature of the North.



"ALGER LA BLANCHE"

(Artistes Français)

BY J. CAUVY



MONUMENT TO MICHAEL
ANGELO. BY D. BACQUÉ

(Artists' Edition)

The Old and New Salons, Paris

Besides these few surprises one remarked with interest the contributions of the regular exhibitors at the Nationale. Among those who have achieved works of distinction this year one must mention M. Aman-Jean, who showed a large decorative painting, *Les Quatre Eléments*, commissioned by the State for an amphitheatre in the new Sorbonne—a very interesting work, and one showing all the decorative talents of this artist. M. Maurice Denis has also specialised in these big decorative pictures. His *Âge d'Or*, consisting of five panels executed for the hotel of the Prince of Wagram, showed this artist's great love of sympathy and unity—essential features of decorative painting. Auburtin did not show this year any large decorative compositions, but his two important panels, *Sons de Flûte* and *Chants sur l'Eau*, showed him to be before all else a decorator who follows the fine traditions of Puvis de Chavannes, and revealed the artist's fine imaginative qualities, combined with an extreme beauty of composition.

M. Roll, the president of the society, from whom we had last year a very fine decorative work

destined for the town of Buenos Ayres, did not this year sign any work of such imposing dimensions. Nevertheless in his self-portrait we had one of the best portraits of men that we have seen for some time. In another picture, representing a fight between two stallions, M. Roll gave evidence of his finest qualities of energy and spirit. It is generally conceded that M. Gaston La Touche surpassed himself this year. One has seen nothing more seductive, more rich in colour or better composed than this picture, in which charming young girls are pelting with roses a statue of Love.

The landscapes by Raffaelli were of premier order. When the artist was asked how he contrived to avoid ever giving the slightest evidence of flagging power he made in the writer's presence this delightful response: "It is because I start each new canvas, no matter what it be, with the same fever, the same emotion, and the same anxiety as I did when I was twenty years of age." These words give us a clue to the comprehension of the works he exhibited this year, and chiefly *Les Petites Maisons au Bord de l'Eau* and *La Place St. Jean à Nemours*.



"JEUNESSE JOYEUSE"

(Artistes Français)

BY MAX BOHM



"MATINÉE DE SEPTEMBRE"
BY PAUL CHABAS

(Artiste Français)

The Old and New Salons, Paris

both fine in technique and full of the true feeling of an artist for nature. Landscape work was otherwise well represented this year at the Nationale. M. J. Hermite showed a very fine picture of a flock of sheep leaving the fold; M. Billotte pictures the suburbs of Paris, and M. Montenard and M. Dauphin some warm scenes of the South. The landscapes, indeed, formed a nucleus of work such as few Salons are able to offer us. We must give space at least to mention the following: MM. Prunier (views in the Pyrenees), Waidmann, Ernest Chevalier, Péters-Destéract, Albert Moullé, Milcendeau (whose cottages of the Vendée are finely characteristic), Costeau, Madeline, Le Gout-Gérard Le Mains, Lebourg, Willaert (very happy in his scenes of the "dead cities"), Auguste Lepère, Griveau, Le Sidaner (who still maintains the excellent level of his achievement), Morisset, Prinnet, Stengelin, Ullman and von Glehn—merely to single out some of the most noteworthy exhibitors; and I would lay particular stress upon the excellent modern landscape by M. Gillot, who has depicted

with fine colour some factories on the banks of a river.

The portrait-painters at the Salon formed, perhaps, a phalanx less numerous and less strong; nevertheless here also there were some very interesting things. Mr. Lavery showed this year a very beautiful portrait; M. Boldini is always very dexterous, but his colour seemed to suffer a little from monotony; M. de la Gandara continued his rôle as the faithful historian of the modern woman; MM. Gervex, Louis Picard, Bernard-Osterman, Guirand de Scevola, Woog, Guiguet, Jeanniot, Bracquemond, and László also exhibited notable portraits. M. László's *Duchesse de Rohan*, a work of admirable freshness, is reproduced among our illustrations.

In fact, we had here an excellent Salon in spite of the abstentions named above, and I should not like to conclude my notice of it without a last word calling attention to the very sympathetically treated and vivaciously painted flower-pieces of M. Henri Dumont.

HENRI FRANTZ,



"DES SONS DE FLÛTE"

(Société Nationale)

BY J. F. AUBURTIN



"LES PRÉSENTS DE LA TERRE"
BY IL CARO-DELVAILE

(Société Nationale.)



"LA CIBLE" (THE TARGET)
BY GASTON LA TOUCHE

(Société Nationale)



(Shore National)

"PAYSAGE MODERNE"
BY F. LOUIS GILLOT



PORTRAIT OF THE DUCHESSE
DE ROHAN. BY P. A. LÁSZLÓ

(Société Nationale)



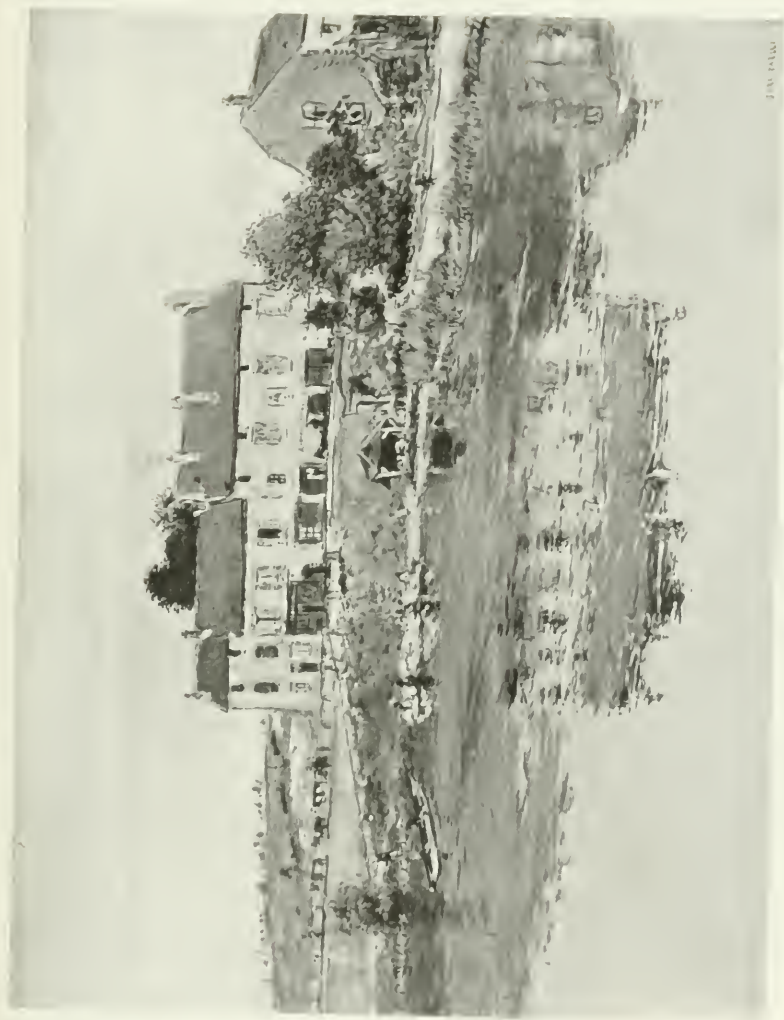
Charles Nodding

PORTRAIT OF MILE. TINA CAVALLIERI
BY A. DE LA GANDARA



"LE GOUTER." BY
J. A. MUENIER

(Société Nationale)



"LES PETITES MAISONS AU BORD
DE L'EAU" BY J. F. RAFFAELLI

(Société Nationale)

Leandro Ramon Garrido

LEANDRO RAMON GARRIDO: A NOTE ON THE MAN AND HIS WORK. BY J. QUIGLEY.

It is about three years since Leandro Garrido died at Grasse, at what he considered to be the very outset of his career, the very beginning of all he had hoped to achieve. But the art world had already recognised him as a painter of individual talent, and in France, especially, he had received signal honours. As one surveys the list of living artists, there seems no one to fill the precise place Garrido had made for himself as a painter of *genre* and figure subjects. He possessed the power that was Chardin's of treating everyday subjects with distinction. All his work shows that he combined the gift of seeing things in their right relation with that sureness in the use of his medium which results from persistent study and practice. In depicting a human being or a piece of still-life he was always the informed painter, one who felt delight in paint for its own sake, delight in rendering form and colour with extraordinary verve and apparent facility.

There are those who object that Garrido treated the still-life in a *genre* picture as of equal importance with the living model, but in a brief note one cannot enter upon discussion. It is enough to say at this point that the painter's thoroughness in detail did not detract from the main scheme and rhythm of his compositions, and this thoroughness is yet another proof of his strenuous and earnest devotion to his art. If ever a painter was qualified to achieve success by haphazard methods it was Garrido. Had he chosen to be eccentric, and to attract those who seek sensation in art, he might have rivalled the most bizarre among the moderns.

But he was always deliberate, even in the choice of unpleasing subjects that presented fresh problems for his brush, and in those studies of facial expression that have evoked adverse criticism. "Le rieur Garrido," as he has been called, on account of his preference for smiling faces, found the study of fleeting expression more attractive than statuesque repose, but his workmanship does not rest upon ephemeral ideals, and the pictures purchased for public galleries and private collections will give lasting testimony to the value of his art. Even the studies in paint and charcoal that he left behind (never exhibited until after his death) show the same instinct for deliberate work, and are in themselves sufficient to make a reputation.

To appreciate fully his work it is important to know something of the man's life and circumstances. All his life he had battled against ill-health, but by



"THE FISH-WIFE"

FROM THE OIL PAINTING BY L. R. GARRIDO



"A CLOUDLESS HORIZON" FROM THE
OIL PAINTING BY L. R. GARRIDO

Leandro Ramon Garrido

sheer force of will and an intense desire to live he found strength for unceasing study and labour. The casual observer might well be surprised to find in this frail-looking man, of somewhat melancholy expression, the painter of virile pictures, sometimes almost brutal in their realism, sometimes aglow with extraordinary vivacity. But upon closer study one can trace the inevitable affinity that must exist between all sincere and spontaneous art and the personality of its creator. To represent *life*, to paint life as he saw it, seems to have been Garrido's chief concern—no more and no less. He had the rare power of giving life to his subjects, of rendering subtle expressions that elude even the most able painters. One wishes that he had taken Browning's poem "The Flight of the Duchess" and depicted that vivid personality, active, stirring, all fire, as the little duchess received the magnetic message that was "life's pure fire" from the gipsy crone's lips. Whether it is the province of paint to describe what words have already invested with the breath of life is beside the question.

Our concern is with the work done rather than with that never attempted, but one would fain have seen Garrido's generous and skilful brush employed on some such theme.

It is remarkable that the work of so delicate a man should have been invariably sane and robust, but in Garrido's case physical delicacy was treated as something exterior, as a weakness to be fought or resolutely ignored. Hence there is no trace in his art of that physical malaise which may so easily affect the nervous quality of work. In common with other temperamentally shy and retiring persons, he was stubbornly courageous on certain matters and convictions, and his motto might well have been "*De l'audace, encore de l'audace et toujours de l'audace*," as far as this was compatible with absolute truth and sincerity.

Another remarkable factor in Garrido's art was that of nationality. His father, Fernando Garrido, was a Spaniard—an artist and politician exiled from Spain about 1874 on account of Republican opinions. Leandro Garrido was born near Bayonne in 1869. His mother was English, and he was bred partly in England (he never revisited Spain after early childhood, except for a brief time to study Velasquez), but this country never inspired his art. The Southern element in his blood made him long for sunshine, for colour, for a fulness and withal a simplicity of life that seemed unattainable under grey English skies and in conventional surroundings. He studied for a time at South Kensington, and owned indebtedness to the great English portrait-painters as well as to Velasquez and Hals. From modern art he borrowed nothing—consciously, that is to say. English critics usually describe him as a follower of Velasquez or of Franz Hals, and the public, content to have its opinions ready-made, is apt to echo this definition. A thoughtful admirer of



"OLD MAN WITH A PIPE"

FROM A CHALK DRAWING BY L. R. GARRIDO



ALL IN THE DAY'S WORK. FROM THE OIL
PAINTING BY LEANDRO RAMON GARRIDO.

Leandro Ramon Garrido



PEN-AND-INK SKETCH OF "LA DAME AUX GANTS"
BY L. R. GARRIDO

Garrido's art recently traced an affinity to Raeburn, especially in the characterisation and treatment of *The Fish-wife*—reproduced on page 116.

Garrido might pardonably have wholly adopted the Velasquez manner and yet remained sincere, although his choice of subject lay in other directions. By race and temperament he was attracted to the genius who has dominated so many painters, but he had lived in other lands and unconsciously absorbed other influences, and the wonderful brushwork of Hals and his frank and virile way of presenting life held him spell bound. Loving France as he did, it is strange that he did not avow allegiance to the French schools. He studied at the École des Beaux-Arts, and most of his work was done in Paris. About the year 1906 he was elected 'Sociétaire' of the Société Nationale des Beaux-Arts, and after his death the society gave a prominent position at the Salon to a memorial exhibition of his work. Although the French Press almost invariably classified Garrido as a Spanish painter, France seems to have claimed him by adoption, and to have inspired his principal landscapes.

Primarily a genre and figure painter, his landscape

work is notable, especially that painted in a high key, and treated in joyous fashion. He loved effects of sunlight gleaming through foliage, and touching with vivid spots of light the nude figures of bathers. Here was a call for dexterous handling that attracted him. Usually considered a realist, Garrido's landscapes, and most of the small studies for landscape, show deep poetic feeling. A small painting, called *Still Waters* (in the possession of Mrs. Garrido), of the river Canche at Etaples is an idyll. The moon rises in a quiet sky, reflected in water and sands, the pale tones of which are rendered with infinite subtlety. From the study of this artist's work alone the student may learn much of his equipment. The drawings recently acquired by South Kensington are each in their way examples of fine line and characterisation, of poetic feeling in landscape, and of flesh-modelling. In one of these black-and-white studies he has given with rare economy the perfection of modelling. As a proof of his skill in subtle portraiture a profile portrait of Miss Marian Powers (a friend and pupil) is the subtlest piece of paint imaginable. Light, colour, and texture are alike admirable.

Garrido was a conscientious and inspiring master.



"THE ARTIST" (GARRIDO) BY L. R. GARRIDO
(The Artist and His Master)



"NEAR AVRANCHES"

(The property of Mrs. W. Leadbitter)

FROM A DRAWING BY L. R. GARRIDO

He gave to his pupils' work an ungrudging interest that could never be repaid by fees. Some of his pupils have become successful painters, and frankly own their indebtedness to a master who was ready at any moment with sympathetic criticism. In his marriage—that most critical of all experiments to the artist—he was singularly fortunate. Courage and sincerity were matched with equal courage and sincerity, and in this real companionship with his work and ideas the artist found rest and contentment, until at the early age of forty he had at last to yield to inexorable weakness.

Of the pictures here reproduced, *A Cloudless Horizon*, carried out in low and quiet tones, is an excellent piece of work, in which each part takes its place unerringly. The child's mischievous face expresses complete satisfaction, and the still-life is excellent. *All in the Day's Work* is a *tour-de-force* of still-life painting, the smiling girl being of secondary importance in the scheme. The pen-and-ink sketch for *La Dame aux Gants* is especially interesting as being the only pen-and-ink drawing by Garrido known to be in existence. *The Art Critic*, a study for the picture already mentioned, is reproduced from a charcoal drawing, and portrays a remarkable type which one need scarcely say appealed strongly to the artist. More delicate in handling is the *Old Man with a Pipe*, drawn in black and white chalk; and the drawing of *Near Avranches* shows that poetic feeling characteristic of many of Garrido's landscapes.

Among his most important works is the brilliant portrait study *La Dame aux Gants* purchased by

Glasgow in 1904; *La Petite Plongeuse* (reproduced in *THE STUDIO*, vol. xxvi. p. 197), purchased by the Luxembourg, and now hung in the Château du Rambouillet. In the Petit Palais (Champs-Élysées) is a fine example, *Au Spectacle*, which was bought by the City of Paris. The Philadelphia Art Gallery acquired *The Treasure* and *The Art Critic*; and Buenos Ayres Gallery *Le Promenade aux Bois*. The Walker Art Gallery, Liverpool, always foremost to recognise talent, acquired *His First Offence*.

These works testify, as no written word concerning them can do, to the value of Leandro Garrido's art. But the written word has its use in making a painter more widely known, and, perhaps, more widely understood.

J. Q.

An International Building Trades Exhibition (Internationale Baufach-Ausstellung) on an extensive scale is to be held at Leipzig next year from May to November. The exhibition, which will occupy an area of about 400,000 square metres, will be divided into eight chief sections, of which the principal one will comprise architecture in numerous groups, towns and settlements, underground and overground construction, interior decoration, industrial art, homes and their decoration, architectural painting and sculpture, gardens and parks, cemeteries, monuments, &c.; while another important section will include building materials of every kind, heating and illumination plant. The exhibition site is in close proximity to the garden suburb of Marienbrunn.

THE ROYAL ACADEMY, 1912

SECOND SERIES OF ILLUSTRATIONS



“GRANDMOTHER'S WAR ROOM”

(by permission of the Lady of the Lake Art Co., Ltd.)

BY GEO. THORNIX



"RAIN CLOUDS: BOSHAM"
BY MOFFAT LINDNER



"THE MARKET-PLACE, EVENING"
BY JOHN LAVERY, A.R.A.



PORTRAIT OF A YOUNG GIRL
BY HERBERT DRAPER



PORTRAIT OF MISS BROOKING
BY HUGH DE T GLAZEBROOK



"CAMARGO." BY
F. G. SWAISH



"THE WINDOW" BY
GEORGE CLAUSEN R.A.



"THE HAPPY HUNTER" (WATER-COLOUR). BY W. RUSSELL FLINT



"BLACKBERRY GATHERING" BY
THE LATE ELIZABETH FORBES



STATUE OF THOMAS GAINSBOROUGH, R.A.
BY BERTRAM MACKENNAL, A.R.A.

*(For the National Gainsborough
Memorial at Sudbury, Suffolk)*

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house of which a ground plan and two elevations are given on the next page has been designed by Mr. R. F. Johnston, of London, for a secluded situation within easy reach of Guildford, in Surrey. It has a symmetrical elevation to the entrance front, while the south or garden elevation is grouped together by two gables, being in sympathy with the broad Georgian outlines of the north elevation. The arrangement of the plan is simple and needs little further explanation. On the ground floor the dining-room is the largest, measuring 23 feet by 16 feet; the drawing-room is slightly

smaller. On the floor above are four large bed rooms, and in the roof two for servants. The materials used for the elevations are rough hand-made red tiles for the roof, with sweeping valleys. The walls are in roughcast. The quoins and chimneys are built of small hand-made red bricks. There is a formal garden, which has been planned according to designs by the architect.

Among the Welsh mountains certain conditions of climate prevail which should largely dictate the method of building. Wind and weather are at times very rough, and the rainfall is considerably above the average for England. This suggests that the walls should be thick and the windows not too large; flimsiness should in every way be avoided. Sash windows are more practical than casements, except in very sheltered places. These principles have been adopted in the design of the house illustrated on p. 135. "Rhowniar" is the name of a small estate not far from Aberdovey, and the house is being built from the design of Mr. O. P. Milne upon a small sheltered plateau well up on the hillside, whence it will command fine views of mountain and sea. Some difficulty was experienced in getting a road up to the site, but by carefully scheming this round the contours of the hill and by cutting through the rock at one point it has been contrived without any very steep gradients. The house itself will stand on a terrace, below which will be a small formal garden and lawn. No great amount of garden is needed for a house in such surroundings, only just enough to give a setting to the house in the midst of its natural environment, to harmonise with which it has been designed. The roof is to be covered with



BUST OF LORD CHAMBERLAIN, M.P., BY EDWIN GOUGH.
(British Academy.)

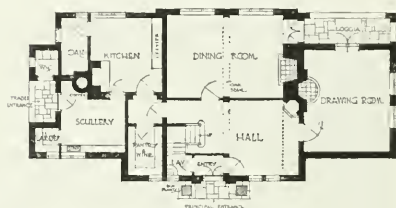
Recent Designs in Domestic Architecture

thick and roughly cut Precelli slates, which are of a greenish-grey colour. A feature has been made of the deep verandah and garden-room, for use as an additional room in fine weather, and glass screens that can be easily removed are arranged in the openings.

The Greenway, at Shurdington, a few miles south-west of Cheltenham, is a pleasant sixteenth-century Cotswold house mentioned in the county history. Standing quite close to it is a smaller building of the previous century. The two have now been incorporated; the older part contains the kitchen and offices and a small private chapel. Some time in the last century the house, which is now the property of the Rev. I. S. Sinclair, the Archdeacon of Cirencester, was rather unfortunately remodelled; the south-east front was obscured by greenhouses, potting sheds, and all sorts of backyards. As the plans and sketch on p. 136 show, all this has now been re-schemed; a good deal of new work has been added, and the garden has been arranged to suit the slope of the land and open out a fine view to the south-east. Mr. Ernest Newton, A.R.A., was the architect for the alterations.

The particular form of the house in Poland by Mr. Baillie Scott (p. 137) is the outcome of the local conditions of climate. During six months of the year the country surrounding the site is covered with snow; and it was consequently thought desirable to make the house itself, as far as possible, fulfil the functions of both house and garden during the winter, so that imprisonment within its walls should not be irksome. The rooms are therefore grouped round a central court, which, roofed by a dome, forms a winter garden to be enjoyed when the gardens surrounding the house are inaccessible. The main living-room, or "hall," is on the west side of this central "garden," and has a stage for music at one end, and the dining-room at the other;

whilst beyond the stage, in the south-west corner of the building, is the library. Here the fall of the ground has suggested a scheme by which the main floor of the library is kept considerably lower than the other rooms, the approach from them being at the level of an overhanging gallery which has a stair descending to the room itself. Although so far below the hall floor, the library is still above the quickly sloping ground to the south. The central portion of the south front is occupied by the garden room, with arches opening on to a terrace overlooking a wooded hillside which descends to a lake. The remainder of the ground plan is taken up by a suite of bedrooms and the kitchen premises. On the upper floor an arcaded gallery



ELEVATIONS AND PLAN OF A COUNTRY HOUSE NEAR GUILDFORD, IN SURREY
R. F. JOHNSTON, ARCHITECT

THE OWNERS • ABERDARE • NORTH WALES •

O. P. MILNE • ARCHITECT •
 10, GREAT MARLBOROUGH STREET, LONDON, W.C.



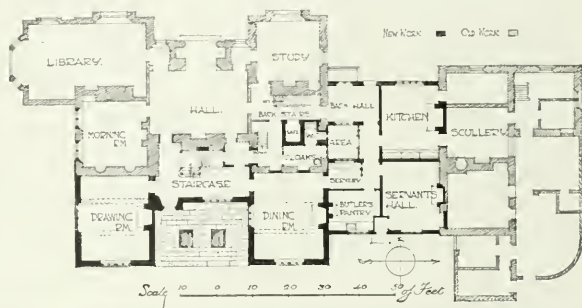
A HOUSE IN NORTH WALES
 O. P. MILNE, ARCHITECT

Recent Designs in Domestic Architecture

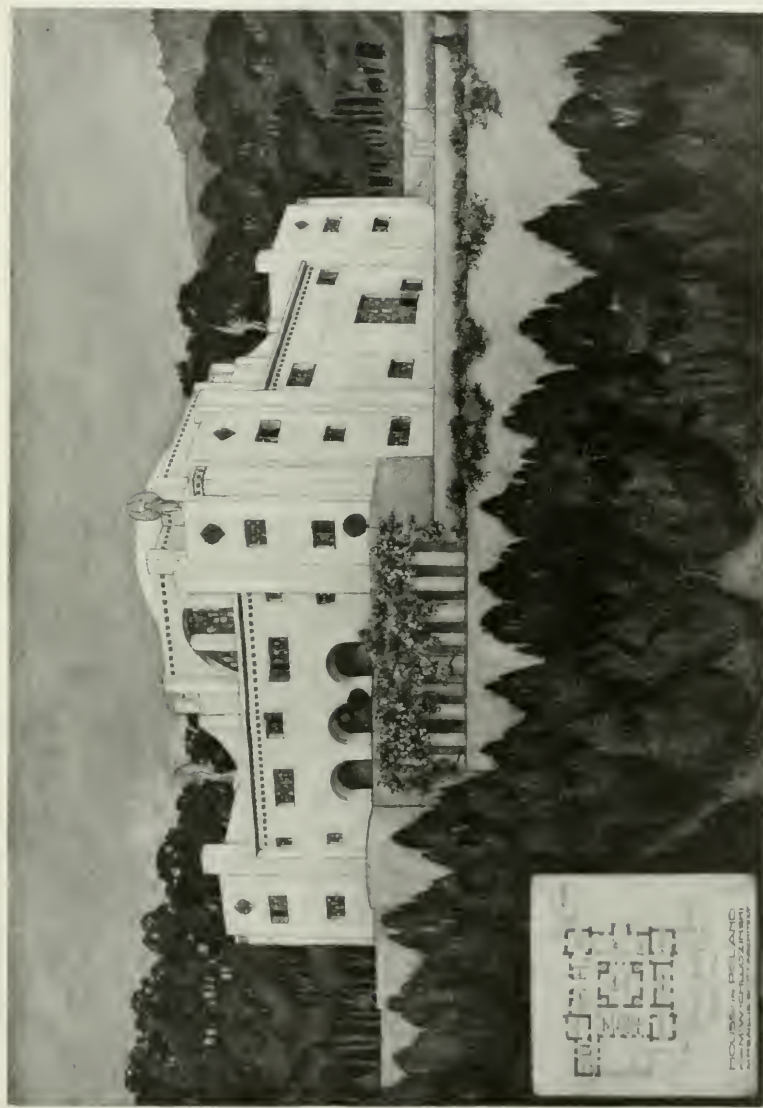
surrounds the winter garden and affords access to the bedrooms. In the treatment of the roof generally, the principle which influences the design of a Swiss chalet has been adopted by making the slopes sufficiently flat to hold the snow, which thus, like a natural blanket, helps to keep the house warm. The drawing reproduced is by Mr. Allen Chandler, Jnr.

With these examples of British designs in domestic architecture we give some illustrations of a country villa in Germany which has been erected from the designs of Herr Paul Renner, an architect practising in Berlin, at the picturesque village of Zehlendorf. His aim in designing the building has been to make it harmonise with the landscape environment and as far as possible in keeping with the general character of the houses in that immediate locality, which are mostly

residences of a superior type. In the front elevation to the road, of which part is shown in one of our illustrations, the line of frontage is broken at the principal entrance in the centre, while the elevation to the garden is pleasantly relieved by the semi-circular bay and the terrace shown in another of the illustrations. The interior accommodation of the villa is such as would be required by an owner of means, and comprises the usual "reception" and living rooms, bedrooms, dressing-rooms, guest chambers, and a billiard-room. The special feature



THE GREENWAY, SHURDINGTON, NEAR CHELTENHAM. ERNEST NEWTON, A.R.A., ARCHITECT FOR THE ALTERATIONS



A HOUSE IN POLAND. M. H.
BAILLIE SCOTT, ARCHITECT

Recent Designs in Domestic Architecture



VILLA NEUBECK, ZEHELENDORF

PAUL RENNER, ARCHITECT

of these interiors is the employment of the choicer kinds of wood. Thus for the walls and ceiling of the lofty hall, as well as the doors opening on to it, and the staircase, mahogany and ebony with inlay have been used. For the dining-room elm has been employed throughout. The scheme of the oval

music-room is green and white, with furniture of ebony. In other rooms citron wood, oak, and pine have been used to impart a pleasing variety. Pictorial and plastic decoration has been resorted to but sparingly, Herr Renner's chief aim being to avoid superfluous ornamentation and to rely on the materials used as the principal source of decoration.

Two markedly contrasted types of Russian architecture are presented in the drawings by a young Polish architect, George Lukomski, which we are reproducing in colour.

M. Lukomski, who is an alumnus of the Imperial Academy in St. Petersburg, has displayed a rare talent for portraying the various types of building which are to be found in the cities, small towns, and villages of European Russia, and especially in the south-western provinces, which at one time formed part of the



VILLA NEUBECK, ZEHELENDORF

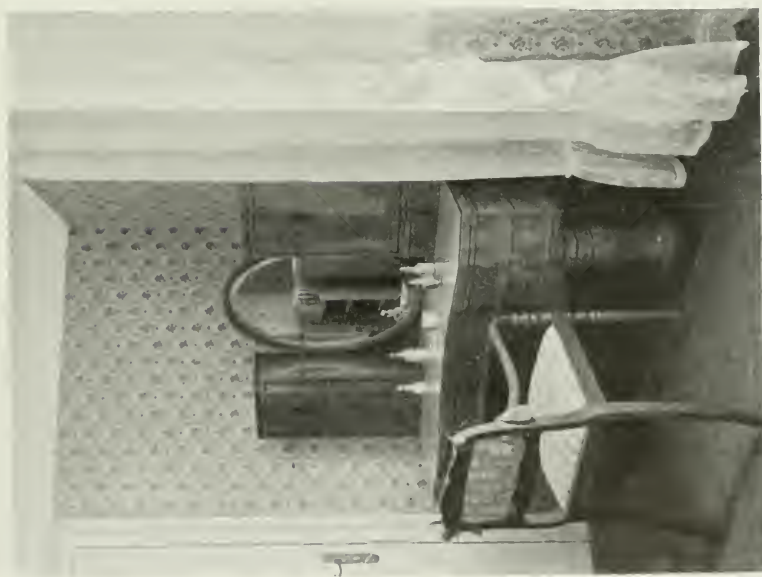
PAUL RENNER, ARCHITECT

Recent Designs in Domestic Architecture



DESIGNED BY PAUL RENNER

MUSIC-ROOM, VILLA NEUBECK



DESIGNED BY PAUL RENNER

DINING-ROOM, VILLA NEUBECK

Studio-Talk

kingdom of Poland—Little Russia, Volhynia, and Podolia—where the intermingling of Occidental and Oriental elements often produces curious architectural combinations. The drawings reproduced form part of an extensive series which attracted considerable notice when shown at recent exhibitions in St. Petersburg and Moscow, and like all the rest are, we gather, to be regarded more in the nature of compositions than actual studies from nature; thus though he gives to one the title of "The Capital," what we really have is not an actual drawing of St. Petersburg, but a composition embodying the characteristics of the architecture of the northern capital. Similarly with the other drawing; though the group of houses here depicted may not be found to exist anywhere, yet as regards the style and colour-ornamentation of these one-storied wooden houses, the drawing may be accepted as typical of the domestic architecture of a small provincial town of Russia. It is interesting to note that the national architecture of Russia has of late years been attracting more and more attention from her artists. At the beginning of the nineteenth century this *genre* had one or two

able exponents, such as Fedor Alexeieff and his pupil Maxim Vorobieff, but later on architectural motifs were almost completely neglected by Russian artists; and not until the literary element began to disappear from Russian art was interest in architectural subjects reawakened.

STUDIO-TALK.

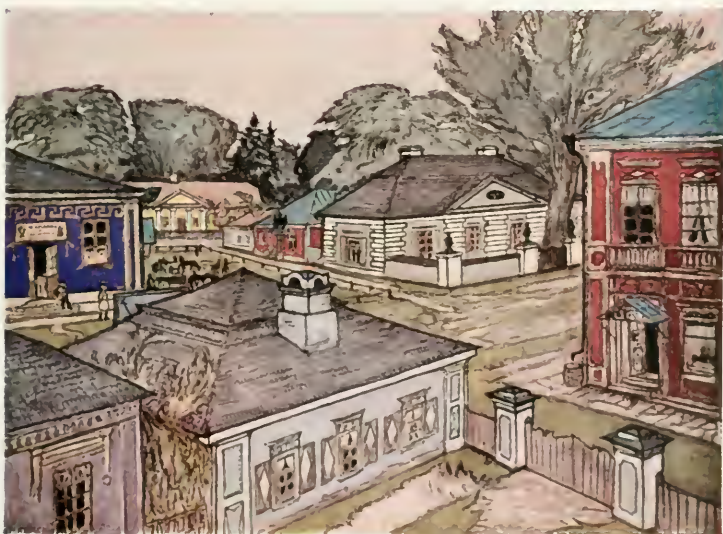
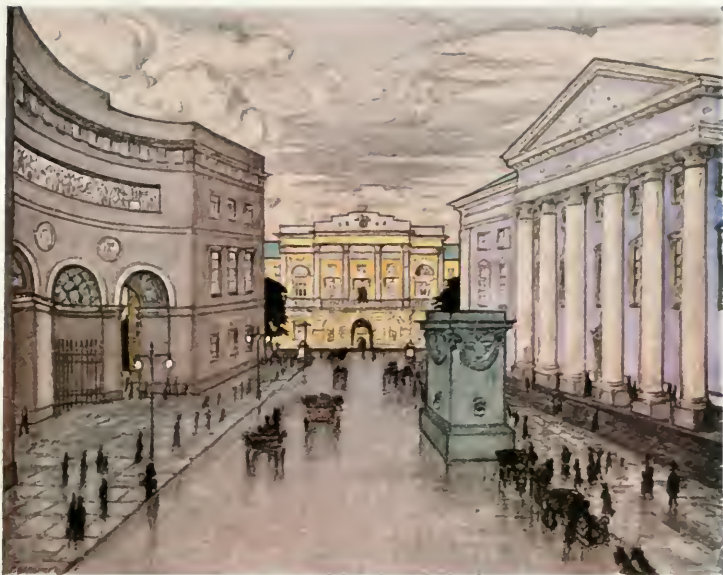
(From Our Own Correspondents.)

LONDON.—It speaks well for the vitality of the New English Art Club that three or four of its most prominent members can abstain from exhibiting without the visitor being oppressed with a sense of things missing. This year Mr. Wilson Steer disappointed his admirers greatly in his *Bridgnorth*. This painting showed nothing of Mr. Steer's beautiful sense of colour, in which he leans so instinctively to those problems of silvery effect which are the despair of less highly attuned genius. The picture *Reconnoitring*, by Mr. J. S. Sargent, which we are reproducing, is a singularly interesting canvas. It is just as if Mr. Sargent wished to prove in it the sum



BEDROOM AT VILLA NEUBECK

DESIGNED BY PAUL RENNER



TYPES OF RUSSIAN ARCHITECTURE -
I IN THE CAPITAL II IN A SMALL
PROVINCIAL TOWN FROM DRAWINGS IN CHALK
AND WATER COLOUR BY GEORGE LUKOMSKI



"THE DESCENT FROM THE CROSS"

BY W. BECK SAVAGE

(By permission of Capt. J. Audley Harvey, owner of the picture and copyright)

which he is always working out in more rapid impressions. The spontaneity of those impressions has never been surpassed. Very few impressions of the kind religiously keep to the truth, and take no liberty with that of which they profess to be an immediate, direct expression; very few of them could, as painters say, be carried farther. Mr. Sargent has in this instance carried his impression through to the very end. For a long time Mr. William Rothenstein has not been so happy as in his *The Princess Badroulbador*. He has always had a very aristocratic sense of the beauty of rich textiles, porcelains, lacquers, &c., as they can be conveyed in paint. With him originated to some extent the present day return to interior *genre* art. In the picture of the above title, a portrait group of three children dressed up, he comes back in his old style to the old theme. We are reproducing Mr. William

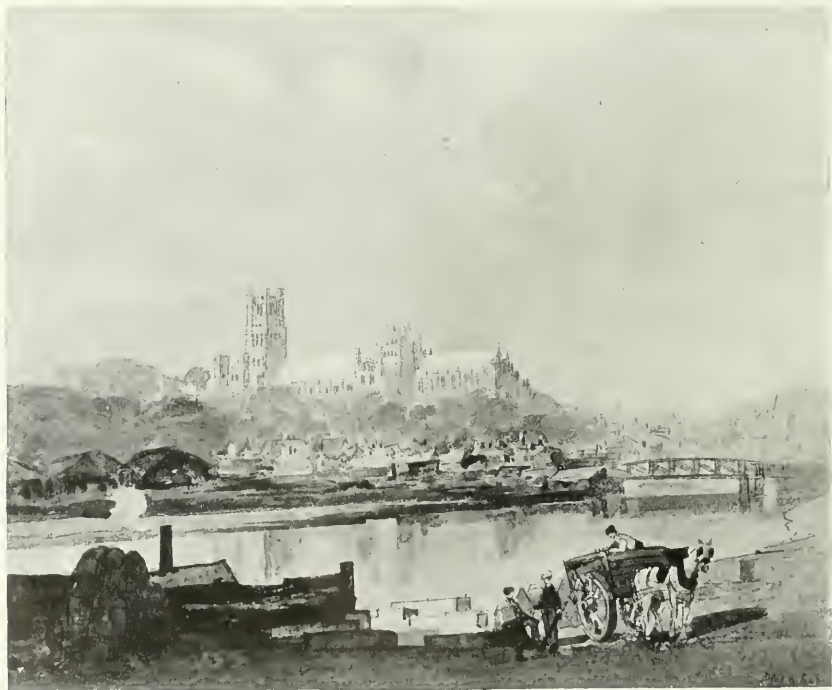
Beck Savage's *Descent from the Cross*. It is a great theme for a young painter to touch, but he has handled it in the right spirit. The picture owes its distinction to an unusual dignity of composition, a trait to which our reproduction testifies. Mr. William Orpen had two large and important pictures in the exhibition, *The Café Royal* and *The Chinese Shazel*, a portrait. The former picture represents, with more than a note perhaps of caricature, Messrs. Augustus John, James Pryde, William Nicholson, George Moore, and others in the *Café Royal*. These eminent men are not represented with such reverential painting as is the waiter in the centre of the canvas. The problem of endless succession of reflections in mirrors and of reflected lights is one in which the supreme gifts of Mr. Orpen have a peculiar chance of expressing themselves. Mr. von Glehn had a large picture in

Studio-Talk

the exhibition, entitled *A Picnic*—a scene with many figures in strong sunlight handled with an ease that speaks of unusual artistic power. The painter's other canvas, *New England*, is one of his finest works; it was reproduced as our frontispiece last month. A flower group by Mr. Philip Connard perhaps better represented that artist than his *At Castleacre*, in which the effect was marred by its resemblance to that of a snap-shot made in strong sunlight; thus fitting badly with the extreme deliberation over decorative composition and drawing in it. Pictures which should be mentioned are *Sunrise on the Fletschhorn*, reproduced herewith, an instance of Mr. C. M. Gere's delicate impressionism; *The Ash Tree*, by Mr. Fairlie Harmar; *Night-Piece*, by Mr. David Muirhead; *Phantasy*, by Mr. Henry Lamb; *The Quay*, by Mr. W. W. Russell; *The Gendarme and the Peasants*, by Mr. Sidney Lee; *Morthoe*, by Mr. Maxwell Armfield; *A North-west Wind*, by Mr. F. H. S. Shepherd; *The Thrashing Machine*, by Miss Lily Blatherwick; *Woodingdean*, by Mr.

William Nicholson; *The Port of Little London*, by Mr. David Muirhead; and *The Blue Precipice*, by Mr. C. J. Holmes. In the water-colour room Mr. Alfred Rich, whose *Ely Cathedral* we are reproducing, Mr. Wilson Steer with his *Trees by the Severn*, and Mr. D. S. MacColl with *From Brasenose Quad* were the most interesting exhibitors this season.

The Goupil Gallery summer exhibition contains some notable instances of still-life painting by Mr. William Nicholson, Mr. George Clausen, Mr. W. B. E. Ranken, Ribot and M. Villon. Other works of interest are *A Gala Day in Naples*, by Mr. Frank Brangwyn; *By the Window*, by Mr. William Orpen; *The Fallen Tree*, by the Canadian painter Mr. Homer Watson; *Souvenir of Syke*, by Mr. G. W. Lambert; *Two Children under an Olive Tree*, by Mr. Augustus E. John; *Yachts in Salcombe Bay*, by Mr. A. Ludovici; and pictures by Conder, Matthew Maris, Ziem, and others. At the same galleries Mr. Archibald Browne, of Toronto,



"ELY CATHEDRAL." (WATER-COLOUR)

BY A. W. RICH



"RECONNOITRING" FROM THE OIL-
PAINTING BY J. S. SARGENT, R.A.

(New English Art Club)

Studio-Talk

has been holding a one-man show. This artist possesses a delicate sense of colour and precision of execution, but except in his more direct pieces, such as *The Harbour, Port Credit*, these qualities are somewhat concealed by more artificial qualities of picture-making.

The painting by Mr. Joseph Simpson which we here reproduce in colour was one of the outstanding features of the recent exhibition of the Royal Society of British Artists, to which we referred in our Studio-Talk for May.

The Pastel Society has not for some years so justified its existence as it does this year. For a change there is plenty of work shown which could not have been effected so well in any other medium as in pastel. This especially might be said of those two gifted pastelists Mr. Gwelo Goodman and Miss A. Airy. Miss Mabelle Unwin, Mr. W. G. von Glehn, Miss Wyn George, Mr. Thos. W. Hammond, Mrs. Julia Creamer, Miss A. G. Pike, Miss Florence Small, Mrs. Gwendolen Gibbon, and Mr. W. L.

Bruckman are also executants in the fascinating medium who should be particularly remembered in connection with the recent show.

At the Leicester Gallery the exhibition of Lady Butler's famous picture *The Roll Call*, lent by His Majesty the King, was the feature of an exhibition of her work. This painting was exhibited in the Royal Academy in 1874, and purchased by Queen Victoria; few paintings have made in their day so great an impression. That the picture possesses some of the qualities in art that endure is shown by the fact that it is still impressive in its formulation of black and grey, and quality of paint.

The exhibition of designs for mural painting and for the decoration of schools and other buildings held at Crosby Hall during June was on the whole disappointing, notwithstanding the presence of a few interesting contributions. It has been admitted by designers of experience in this field that little that is satisfactory can be effected unless the decorator addresses himself direct to the space to be filled;



"SUNRISE ON THE FLETSCHHORN"

FROM THE OIL PAINTING BY C. M. GERE





"BREEZY PASTURES"

FROM THE OIL PAINTING BY ALGERNON TALMAGE

(Purchased for National Gallery, Sydney)

that drawings prepared under other conditions have nearly always to be abandoned. If students could sometimes be allotted panels occupying some space of an actual wall, say in Crosby Hall, and limited perhaps in the number of colours they were allowed to employ, some educative assistance would be given to the development of mural art.

The monument just completed by Mr. Jacob Epstein for the grave of Oscar Wilde in the cemetery of Père La Chaise was exhibited in June at Chelsea. It is an impressive work, executed in the spirit of the profound mood in which the poet's "Salome" was written.

Mr. Algernon Talmage's picture, *Breezy Pastures*, which we reproduce on this page, was one of the twenty-nine paintings which he exhibited recently at the Chenil Galleries in King's Road, Chelsea. It is an excellent example of this artist's landscape work, and the authorities in charge of the National Gallery at Sydney are to be congratulated on its acquisition.

EDINBURGH.—In the notice of the first Royal Scottish Academy exhibition in the new buildings, published in *THE STUDIO* last July, it was stated that if the standard then set up could be maintained "the Academy exhibitions will no longer be what they have too frequently been, merely a provincial collection, but will take their place among the representative displays of the great art centres." To-day no apologetic note requires to be struck. The standard has been well maintained. The council is empowered to include in these annual exhibitions not only examples by distinguished foreign artists now living, but also by deceased contemporaries who may have specially influenced the art of the present day, and this provision has been taken advantage of: but the collection is primarily and dominantly representative of Scottish work of the year. As such, it is indicative of progress, of a higher ambition, a wider outlook, and a greater attainment. The censorship exercised by the council might, in a very few cases, have been more rigorous, but it would be difficult to find an exhibition containing a smaller proportion

Studio-Talk

of undesirables, and a finer *ensemble* maintained in each room. There is an agreeable diversity of subject, more variety of method, a better grasp of the essentials of art, and a quickened vitality which is all indicative of a forward step in the art life of Scotland.

The oil paintings on loan number forty-four, and these have been selected on the principle of representing diversity of expression and style. In English art there is Mrs. Swynnerton's large group of Oreads, copper-coloured nymphs pyramidically grouped against a blue background flashing into iridescence; Mr. Orpen's *Myself and Cupid*, an original diversion with a dash of dry humour; Mr. Frank Brangwyn's *Fishertwoman*, exhibited for the first time, in which the reason for some of the figures being partially nude is not apparent, though they give the opportunity for some fine flesh-painting; Mr. Walter W. Russell's very effective portrait study *Camilla*; Mr. William Nicholson's piquantly captivating *Nancy*; the late Val Havers's *Living-room Picture*; and Mr. Sargent's altogether delightful *Cashmere* processional. Sir George Reid is represented by a characteristic portrait of Sir John Murray, and Mr. Lavery by a large portrait of Mrs. Symington, notable chiefly for its texture-painting. Among notable examples of foreign art is Israel's *Widower*, so full of emotional appeal and so fine in its tone value.

With two or three exceptions all the members and associates are exhibitors. The president, Sir James Guthrie, whose administrative capacity is as valuable an asset to the Academy as his artistic genius is to British portraiture, is represented by his full quota of three works. The portraits of *Lord and Lady Carmichael* have each distinctive qualities, but the high-water mark is reached in the intimately phrased and subtly characterised portrait of *Sir George M. Paul, Deputy Keeper of the Signet*. Sir James is developing more clarity of colour in the flesh-painting, which is a decided gain. Mr. E. A. Walton also shows to much advantage in his portrait of *Mr. William Stuart Fraser*, and the gracefully posed and richly harmonised *Mrs. Hugh Miller*. The influence of Raeburn is manifest in Mr. Fiddes Watt's three portraits, the same virility and subordination of the unimportant, but less suavity, and a disposition to a lower scheme of colour. His bust portrait of *Lord Haldane* realises the War Minister rather than the politician. Purity of colour and grace of pose distinguish the portrait of *Miss Salvesen* by Mr. Robert Hope, and

Mr. Henry W. Kerr has developed a freer style in his portrait of *Mr. Roberts of Drygrange*. Among the younger men who are showing much promise in the field of portraiture are Mr. Eric Robertson with a very charming presentment of *Miss Cecile Walton*, and Mr. David Alison, especially in his portrait of *Mr. J. Spence Smith*.

The nude has never hitherto been a distinctive note in Scottish exhibitions. This year marks a departure. If the Greek personality and atmosphere of Mr. Robert Burns's *Danae* are not convincing, one cannot but admire the fine modelling of the figure and the grace of the pose. In *The Handmaid of Art*, by Mr. Charles H. Mackie, the outstanding feature is the marvellously interwoven procession of colour-notes from the brilliantly lit studio to the shadowed recesses of the repose chamber. The picture bears evidence of close and reasoned study in every detail, cumulating in an *ensemble* of richly harmonic beauty. Mr. Duddingstone Herdman's picture of a young girl seated on the rocky bank of a river shows good chiaroscuro in the flesh-tones of the figure, which is placed in shadow. The Bacchus group of Miss Mary Cameron is ambitious, but while the details are Bacchanalian to a degree the principal figure spells modernity in very large letters.

A distinctive note is struck in the landscape section by Mr. D. Y. Cameron's *Cir Mohr*, an almost monochromatic picture of the precipitous mountain range in Arran which expresses its solemn grandeur, mighty aloofness, and sublime shadow depths. In *The Entrance to the Grand Canal, Venice*, Mr. Mackie is no less successful than in his figure-subject. It is a rich symphony of colour, from the warm yellow to the reposeful blues, with no over-insistent note, though the scale is great and full. Mr. Lawton Wingate realises the rich harmonies of evening light on sea and in the sky in his *Sandown over the Sands*, a lyric in colour, while Mr. James Paterson in *Afterglow* has a dignified view of Iona with its roofless cathedral. Mr. Campbell Noble's *Evening* ranks beside his best pictures of Dutch waterways, and Mr. Robert Noble's *Sylvan Tyne* is a lovely group of grey willows. In *The White Crest* Mr. W. M. Frazer gives an alluring vision of valley, moor, and mountain; Mr. J. Whitelaw Hamilton's *Strathendrick Village*, with its billowy hillside, is imposing in composition and rich in colour; and Mr. Campbell Mitchell breaks new ground in an Argyllshire farmyard scene, with its contrast of twilight and artificial light.



(Royal Scottish Academy)

PORTRAIT OF MRS. HUGH MILLER
BY E. A. WALTON, R.S.A.



(Royal Scottish Academy)

"EVENING." BY J. CAMPBELL NOBLE, R.S.A.



"THE HANDMAID OF ART"
BY C. H. MACKIE, A.R.S.A.

(Royal Scottish Academy)

Studio-Talk

In the domain of landscape *genre* Mr. W. S. MacGeorge is exuberant in colour and happy in the child figures in his *June Woodland* picture, and Mr. Gemmell Hutchison realises sunshine and motion in *Bleaching*. The most important imaginative work is Mr. A. E. Borthwick's *Daven*. A boat in which is seated a saintly old man is being drawn against a contrary wind to a haven of light and peace by three angel figures. The symbolism is sympathetically and artistically realised. Mr. John Duncan exhibits a decorative *Tristan and Isolde*, the princess shown in the act of giving Tristan the love-potion. Animal-painting is well represented by two pictures of lionesses by Wm. Walls and three large works by Mr. George Smith, two of them groups of horses at a ford in North Uist and the third a smithy interior.

The water-colours, in addition to loan work by Israels and Joseph Crawhall and a group of Algerian studies by Mlle. Morstadt, embrace a large Deeside landscape of excellent tone and colour by Mr. James Cadenhead, a robustly painted Border raid led by Wat O'Harden by Mr. Thomas Scott, a broadly and sympathetically realised

evening landscape by Mr. R. B. Nisbet, a decoratively treated drawing of three women beside a bowl of goldfish by Mr. James Paterson, a well-designed mother and child by Miss Cecile Walton, and a suggestive piece of symbolism in *The Immutabile* by Mr. Robert T. Rose. A banner of the Royal Arms with the Scottish quarterings, intended for the hall of the Church of Scotland General Assembly, by Mrs. Nell Drew, is a beautiful piece of needlework on a background of plum-coloured Syrian silk. A. E.

DRESDEN.—The Exhibition of Women Artists recently held at Dresden was by no means a mere offshoot of the Berlin affair, but quite a distinct, independent function. It was held under the auspices of a committee of which H.R.H. Princess Mathilde was an honorary member. The Princess herself is an able proficient, as the exhibition testified by an excellent canvas representing a dining parlour in one of the Saxon palaces, just before the commencement of a supper—an interior rendered particularly interesting by the play of light emanating from the numerous candles on the table and in



"THE ELBE NEAR DRESDEN"

BY BERTHA SCHRADER



PORTRAIT. BY ELISABETH MEYHOFER

Studio-Talk

the chandelier. The art of painting was ever a favourite practice at the Saxon court, and the exhibition contained many examples of the craft of its members, among them the late Queen Carola and the late Princess George.

There was a small but interesting historical section containing work by Rosa Bonheur, Therese Judeich, Angelica Kauffmann, Anna Maria Mengs, Anna von Oer, Berthe Morisot, Luise Seidler (the friend of Goethe), E. Vigée-Lebrun, and others. It is a pity that nobody has ever attempted to arrange with sufficient care and thoroughness an "historical" show of women's work in art. No doubt such an exhibition would prove that the standard of excellence which the women uphold is, in proportion to the number of practitioners, as high as that of the men.

The recent show, being a review of the best work now being produced on the Continent, went a fair way to prove this. Dora Hitz, Marguerite Delorme, Kathe Kollwitz, Berthe Art, and Tina Blau

will hold their own beside any man's pictures, and have often done so at general exhibitions. They were all well represented here. Naturally the women artists of Dresden made extra efforts to show well, and succeeded therein. Two examples of their work are reproduced along with these lines.

H. W. S.

COPENHAGEN.—In a recent number of *THE STUDIO* some interesting examples of drawing by contemporary Danish artists were given. Mme. Gerda Wegener, whose pen-drawing *The Three Graces* is here reproduced, is another one who has shown a marked talent in this direction. Although she does not exclusively confine herself to pen or chalk she much prefers them, and has now almost discarded the oil medium. She is altogether a child of the day, modern, spirited and capricious, but unquestionably clever. Her line is possessed of a peculiar charm, a little forced, or perhaps even with a sprinkling of the perverse at times, but more often than not exceedingly graceful and insinuating.



"FAUN AND NYMPH"

(The property of H. Wicander, Esq., Stockholm)

BY ERNST JOSEPHSON



GERDA WEGENER.



THE THREE GRACES FROM A
PEN DRAWING BY GERDA WEGENER.



"SAUL AND DAVID" (National Museum, Stockholm) BY ERNST JOSEPHSON

Some of her best work rather conjures forth visions of Beardsley—one then feels as if a corner of his mantle might have fallen upon her dainty youthful shoulders.

G. B.

STOCKHOLM.—The Swedish Art Society (Sveriges Allmänna Konstforening) recently organised an interesting exhibition of the works of two Swedish artists whose

careers were broken by insanity twenty-five and thirty years ago, but who both died within the last few years—Ernst Josephson and Carl Hill. The former is perhaps the only artist of the older generation—the great generation in Swedish art—whom the young modern artists of to-day consider worth their admiration. Josephson was born in Stockholm in 1851, and studied at the Academy of Fine Arts in Stockholm. Afterwards he travelled for some years in Italy, Spain, France, and Holland, and exhibited with much success at the Salon in Paris. In 1888 his health broke down, and after eighteen

years of illness he died at Stockholm in 1906.

This exhibition, which contained nearly all Josephson's works up to the year 1879, did not give us the impression of a revolutionary spirit. In the beginning the young painter walked in the footsteps of the Dusseldorf School; the *Portrait of an Old Woman*, painted in 1874, is the first which shows the happy influence of the old masters, and is the work of a real painter, well characterised and full of sentiment. His big historical canvas, *Sten Sture liberating Queen*

Christina from the Convent of Vadstena, painted for an academic prize competition, shows the hand of the future colourist—it now belongs to King Gustaf of Sweden. The superb copies after Rembrandt's famous portrait group *The Syndics* and Raphael's *Inghirami* portrait are perhaps the best copies ever painted by a Swedish artist, so fully has Josephson understood and interpreted these great masters.



"LENGTHENING SHADOWS" BY FRANK TOWNSEND HUTCHENS
(See New York Studio-Talk, next page)

Studio-Talk

The only original work of Josephson at this exhibition that could be called a masterpiece was the *Faun and Nymph*, painted in Italy in 1879 under the influence of the great Venetian Cinquecentists, but still a personal and powerful work, especially in colour. Josephson's most important work of his first period, *Saul and David*, was not on view, having only a few months ago been given to the National Museum of Stockholm by "The Friends of the National Museum," a society founded last year. This year the Art Society intends to arrange an exhibition of Josephson's works executed between 1880 and 1888, to which all Swedish art-lovers eagerly look forward.

Carl Hill's landscapes, mostly French subjects, showed much talent and a strong influence of Corot and Daubigny, but how great a loss our Swedish art suffered when Hill's career was broken by sudden insanity it was hard to judge from these pictures, the first of his, I believe, ever exhibited in Stockholm. T. L.

NEW YORK. — Passing from exhibition to exhibition, one notices that among our contemporary landscape-painters some have a preference for dark tonalities, others for cold realistic or vivid impressionistic interpretations, and again others for poetic, half heroic, half allegorical scenes. There is, however, one group that has a strong claim to superiority. The painters who belong to this group do not desire to be poetical, they do not endeavour to portray any sentiment beyond the one which the scene itself suggests. They simply desire to depict nature as it actually appears to the normal eye. Among these men, Frank Townsend Hutchens occupies a singular place. He is

above all else a faithful recorder of the simple aspects of Nature. He finishes most of his pictures out of doors and does not find it necessary to conventionalise form or to add any poetic idea alien to the original composition. He does not generalise beauty, but selects a moment that brings out the best qualities of that particular scene.

Hutchens is a painter of moods. A peculiar atmospheric condition, a sweep of wind across the landscape, or a sudden luminosity of sky is sufficient to him to lend a simple road or bit of forest land a peculiar and permanent fascination. He is particularly fond of sunlight, and its golden lustre embellishes the simplest objects with a true touch of poetry. But it is a poetry of nature, of contrast and colour, or in other words an expression of complete pictorial sanity. Hutchens understands his craft. He has a delight in paint for



"A SONG IN THE SKY"

BY FRANK T. HUTCHENS



"THE MARRIAGE COLUMN"

BY FRANK TOWNSEND HUTCHENS

painting's sake. He is an excellent draughtsman—perhaps best shown in his figure work—he understands the significance of fundamental shapes and lines, and always remains true to the laws of perspective. His colour sense is remarkably accurate. He rarely exaggerates local values, and yet produces an exquisite texture that can be examined with the same pleasure in detail as *en masse*. But even more strongly pronounced than these accomplishments is the artist's faculty for composition. There is hardly ever a line or shape or colour note that jars. He paints loosely but forcefully, with rare precision and a suavity of values that will win him before long a place among our foremost tonal painters.

I don't think it is of particular interest where this painter has studied and exhibited. It may suffice to mention that many of his canvases have hung on

the walls of the Royal Academy, the New York Academy, and the leading galleries of America. His pictures tell the story of his life and personality. With their simplicity, their soft, rich colour, and the vague mystery of their themes, they win him friends wherever they are exhibited. Not too delicate to impress the majority, they appeal at the same time to those refined temperaments who demand of art that it shall lift them from the world of realities to a realm of subtler imaginings.

S. H.

CALCUTTA.—The Indian Society of Oriental Art held its fifth annual exhibition early this year at Simla, Bombay. The society owes its inception to the "new" school of painting which has given promise of a latter-day renaissance in Indian art. When the school was born it was nursed by three Bengalee artists—A. N. Tagore, Nanda Lal Bose, and Surendra Nath



"EARTH"

FROM A FRESCO PAINTING BY K. VENKATAPPA

Gangoly, the last of whom has joined the majority. The task which this little group of artists set before them was to demonstrate the possibilities of the traditions of the ancient art of India. The *raison d'être* of the school was, or rather is, a protest against officialism in art as represented by the "School of Art" productions in India.

In some of the earlier works by members of the

new school many of the critics found traces of Japanese and European influence, but later examples in their strength and originality of conception can claim a place beside the best Japanese or European work and open up a field of aesthetic experience of a quite novel character. The inclusion of copies of the Ajanta frescoes and some very beautiful old miniatures of the pseudo-Mughal schools was a very happy idea on the part of the organisers of the exhibition, and afforded a standard of

comparison for the methods and ideals of the new school. Three large compositions, *Earth*, *Air*, and *Water*, executed in the manner of the Ajanta frescoes and originally painted for the decoration of the Royal pandal at Calcutta during the visit of their Majesties, were notable exhibits. The first one was the work of K. Venkatappa, a student from Madras, and the other two of Nanda Lal Bose and Asit Kumar Halder. By far the most popular



THE EXHIBITION OF THE INDIAN SOCIETY OF ORIENTAL ART AT SIMLA



KAKEMONO: "A DAUGHTER OF THE SEA"
BY A. N. TAGORE

pictures of the show were two kakemonos on silk, *The Lotus Girl* and *A Daughter of the Sea*, designed by A. N. Tagore, the master mind and originator of the school, both being thoroughly Indian in feeling. The other exhibits of the artist, which were all in miniature, were very varied in their subject and treatment and spoke eloquently of the versatile range of his mind. Very interesting also were the works of Hakim Khan, who seeks to represent all that is best in the old Indo-Persian miniatures at one time current in Upper India, and Nanda Lal Bose's miniature series of illustrations of the "Ramayana," in which the artist has struck a new note in his artistic development. These pictures are executed throughout in primary colours, and within a very small space tell their stories effectively. They are based on an indigenous school of painting at one time current in Bengal, and which now survives in painted manuscript covers in wood, some specimens of which were exhibited.

The exhibition of the society drew general attention to a branch of Asiatic art which until a few years ago was a sealed book to European connoisseurs. The various phases of Japanese pictorialism have now been thoroughly investigated by expert critics. Chinese art has also been receiving some attention lately. The schools of Indian painting, ancient and modern, deserve no less sympathetic attention, and the Calcutta Society above named and the Indian Society of London are doing their best to claim recognition for them.

The revival of the traditions of Indian art is one of the signs of an Oriental Renaissance which promises to bring about an artistic *rapprochement* between the East and the West. The symbolism of Indian art is likely to baffle European critics for some time yet, but even a superficial study of the many phases of that art will suggest to Western artists a new point of view and a spiritual and more expressive idea of design. The study of Indian art is still in its infancy, and it is hoped that out of a more adequate study will grow a wider appreciation.

O. C. G.

TOKYO.—One of the most interesting exhibitions recently held in Uyeno Park was the First Exhibition of Educational Paintings. It was interesting not so much from the standpoint of art, for it must be conceded that there were surprisingly few good paintings in the collection, but mainly from what was suggested by the subjects chosen by contemporary artists as having an educational value, and perhaps Western readers may like to become acquainted with a short narrative of some of the incidents which appeal to our aesthetic sense. Such an acquaintance will go far towards a true understanding of the real spirit and character of the



KAKEMONO: "THE LOTUS GIRL" BY A. N. TAGORE

Studio-Talk

people. There were some pictures calculated to foster the spirit of loyalty and patriotism, filial piety and friendship, chastity, and kindred virtues, while others did not admit of easy classification or were difficult to gauge at their true value, but had a peculiar fascination for the Japanese by virtue of a certain undescribable charm possessed by each of them.

It must be noted that there are some favourite subjects which, with the advancement of the nation and the shifting of educational ideas, have no longer been able to hold their own. Thus it is with the spirit of revenge, which in times past has been fostered by over-emphasis of the importance of loyalty and filial piety. Thinking people have come to denounce this spirit as a remnant of barbarism, but there are still many stories of revenge placed on the stage and heard in the mouths of the people. In this connection Western readers are familiar with the story of the forty-seven Ronins—a story which, though it has indeed other meanings, every child of the nation is thoroughly familiar with as a story of revenge pure and simple. *The Soga Brothers*, one of the pictures here reproduced, has for its subject another well-known story of a

similar order, and a very favourite subject on the stage and with story-tellers as well as with artists. It depicts two young brothers with torches at night, searching for the camp of their father's murderers, whom they pluckily and successfully attack at the foot of Mount Fuji, where the party was engaged in hunting.

A subject of a different order but at the same time one of the commonest is *Hachi-no-ki*, or "A Tree of the Pot." It illustrates a pretty little story of feudal Japan. A stranger on his way across a plain in Kouzuke Province was caught in a snow-storm and came to a humble cottage, where he asked for a night's shelter. The master of the house took him in, but as he was so poor that he had not enough faggots to kindle a fire in the hearth to warm the guest, he chopped up a favourite dwarf tree growing in a pot and burned it. The stranger was much moved by this act. There was something in the host's manner that hinted at no common birth. The guest noticed a suit of old armour hanging on the wall, and when pressed for information, the host, Sano Genzaemon, explained that poor as he was he kept a horse and trained himself daily so that when called upon he might be



"THE SOGA BROTHERS"
BY UTAGAWA KUNIMINE



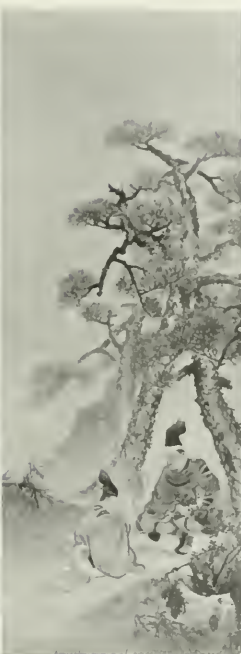
"HACHI-NO-KI" (A TREE OF THE POT)
BY TAKAHASHI KŌKO



"THE MOTHER OF MENCIUS"
BY TANZA TOKUZO



"PLUM-TREE: THE HOME OF UGUISU"
BY FUKUI TOKIKO



"THE SECRET MELODY"
BY SUGAI SHUNZAN



"FUJIWARA YASUMASA"
BY OTAKI GESSŌ

among the first to serve his country. Soon afterwards orders were sent throughout the land summoning all the *samurai* to Kamakura. Among those assembled was a warrior in a humble suit of armour on a shabby horse. He was summoned before the great general, Hojo Tokiyori, who thanked him personally for the hospitality he had shown him when shut in by the snow and rewarded him liberally for his loyalty.

Among the beautiful subjects which will never get too old to exert an educational influence, one is a charming incident in the early life of Mencius, the great Chinese teacher. When a boy he took a dislike to learning, and refused to continue at school. Thereupon his mother, who was weaving at the time, cut the half-woven cloth from the loom with a large knife, impressing on the boy that his discontinuance of learning would amount to the same thing, rendering him useless for any of the great possibilities of life. Another charming subject illustrates the story that the Emperor Murakami about the middle of

the tenth century of the Christian era was anxious to replace a plum-tree which had died in his garden, with a suitable one. It so happened that a plum tree in the garden of one Ki-no Tsurayuki met with the approval of the emperor. When the tree was transplanted Tsurayuki's daughter composed an ode:

*Choku nareba
Itomo kashi kushi
Uguisu no
Yadoga a to towaba
Ikaga hetaen,*

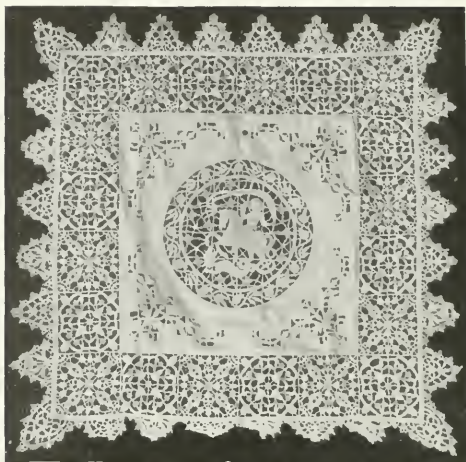
which, roughly rendered into English, reads, "Since it is the Mikado's command, I obey it with utmost joy, but what shall I answer when the bush-warbler returns and asks for his old home?" The emperor was so touched when he read the *tanzaku* (a slip of paper to write an ode on) attached to the plum tree that he immediately gave orders that the tree should be restored to the original garden.

Still another favourite subject with the artists in

this exhibition was Minamoto no Yoshimitsu imparting a secret melody of the *sho* (a kind of flute) to Kiyohara Sukenori, who was accompanying him to a battle. The melody was handed down for generations, and Yoshimitsu having learnt it from Sukenori's father was alone in the possession of the secret. Fearing that he might die in the approaching battle, he ascended Ashigara Hill, in Sagami Province, on his way to the eastern conquest, and on a clear moonlight night taught the secret to Sukenori and bade him return to his castle.

Among other subjects dealt with, there was *Fujicvava Yasumasa* playing a flute in the moonlight, followed by a villain who found no chance of attacking him; and Ota Dokan, a great general who, being caught in the rain, was forced to ask for the loan of a *mino* (a straw rain-coat) at a cottage where a girl handed him a branch of *yamabuki*, or globe-flowers, which he did not understand owing to his ignorance of an old poem, and who from that time devoted his attention to poetry, finally becoming a noted poet. Æsop's fables, as well as the old Japanese fables, likewise furnished material.

HARADA JIRO.



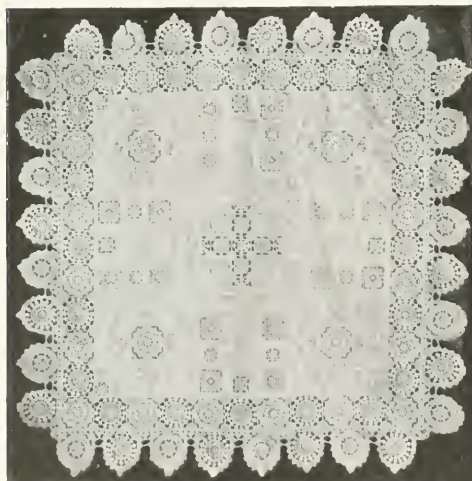
LACE TABLE-COVER EXECUTED FOR THE JEMILIA ARS SOCIETY, BOLOGNA

ART SCHOOL NOTES.

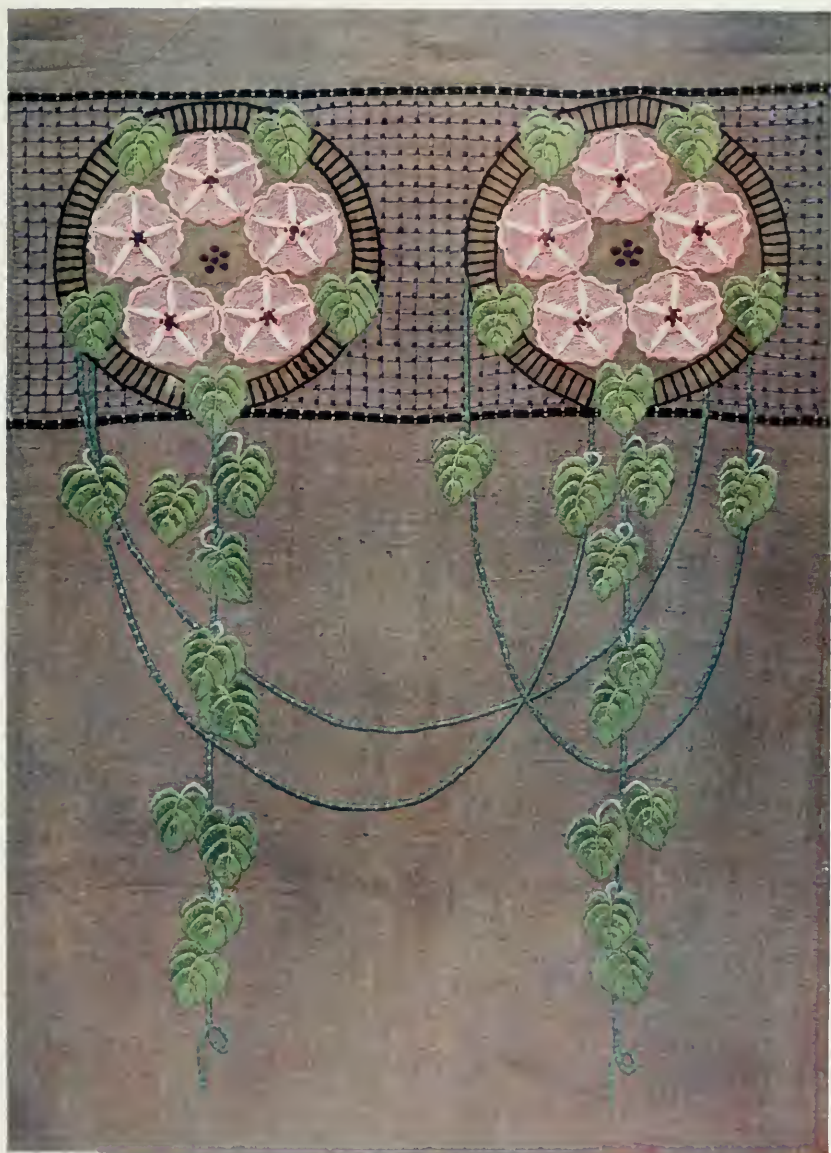
LONDON.—The Calderon Art Society, which is composed of students past and present of the School of Animal Painting, showed some unusually good work at its annual exhibition held last month in the gallery of the Alpine Club. Studies of animal life naturally predominated, but the contributions also included a number of capital landscapes and several portraits. The summer holiday class of the school will be held this year at Mildenhall, Suffolk, from July 23 till September 2.

Mr. Henry G. Massey, the principal of the Heatherley School of Fine Art, Newman Street, has arranged to conduct an outdoor sketching class this summer in Bruges or some other picturesque town in Holland or Belgium. W. T. W.

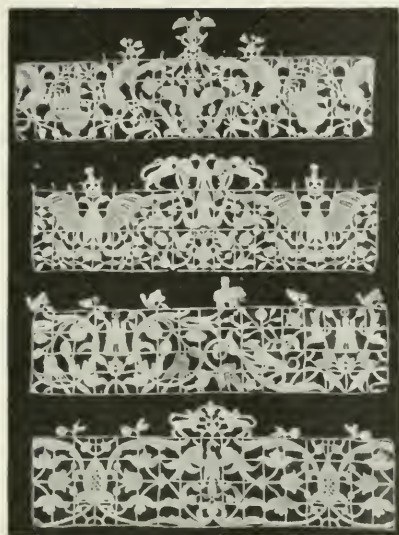
GLASGOW.—In the last volume of "THE STUDIO Year Book of Decorative Art" some illustrations were given of embroidery by Miss Ann Macbeth and some of those who have been influenced by her teaching, and we now have much pleasure in giving a further example in the panel for a draught screen by Miss Sofia Young here reproduced in colours.



LACE TABLE-COVER EXECUTED FOR THE JEMILIA ARS SOCIETY, BOLOGNA



EMBROIDERED PANEL FOR A DRAUGHT-
SCREEN. DESIGNED AND SEWN BY SOFIA Y. YOUNG.



PATTERNS OF LACE WITH ARMORIAL DESIGNS. FROM THE MALVEZZI "BOOK OF WORK," BOLOGNA, 1591

BOLOGNA. The work of the "Emilia Ars" Society has increased wonderfully since its first beginnings in 1900. This beautiful artistic lace work now gives employment to over six hundred women in Bologna. The patterns are drawn from unpublished designs of the sixteenth century, from treasures of various dates in the museums of Italy and other countries, and from heirlooms in lace lent by the great ladies who possess them. Skilled designers adapt and combine these patterns for the new work. The table-cover with the cross in the centre is composed from models and Italian designs of the sixteenth and seventeenth centuries. The other has St. George in the centre, and the design is derived from a beautiful sixteenth-century chalice veil preserved at Siena, but the pattern has been varied and simplified.

The four specimens shown together on this page are exact reproductions of patterns in the Malvezzi "Book of Work," printed in Bologna in 1591, and dedicated to Margherita Gonzaga da Este, Duchess of Ferrara. In the first of them the arms are those of the families Cassola and Marsigli. As regards the second, the name is not given in the book, but the arms are thought to be those of the Estensi

of Ferrara. The right to quarter the double-headed eagle was granted to Borso d'Este by the Emperor Frederick III. The lion as a device was used by Leonello. In the third the arms are those of the Sampieri and the Fantuzzi families, and in the fourth those of the Aldosi and Isolani families. All these names are distinguished in the history of Bologna or of Ferrara. The designers show wonderful skill in adapting patterns: heraldic emblems can be introduced into table centres and other elaborate pieces of work, making them specially suitable for wedding and silver wedding presents. Emilia Ars lace is almost always the work of the needle: but a little bobbin lace is also made, and is used for less important edgings.

E. E. C. J.

REVIEWS AND NOTICES.

Rambles in the Pyrenees and the Adjacent Districts. By F. HAMILTON JACKSON, R.B.A. (London: John Murray.) 21s. net.—The delicate and well-reproduced original drawings supplementing the excellent photographs in Mr. Jackson's new volume of travels give an aesthetic value to a book which is full of fresh information concerning certain districts on the French side of the Pyrenees with which the ordinary tourist is but little familiar. Avoiding as much as possible the beaten track, and when compelled to follow it refraining from dwelling on its well-known characteristics, the experienced writer has woven into the narrative of his explorations just enough of the history of the past to make his account of the present intelligible. He is careful in every case to give special prominence to the still surviving hereditary customs and costumes that link the modern departments, dominated by the mountains that have looked down on so many vicissitudes, with the ancient provinces of Gascony, Pays de Foix, Roussillon, Bearn, and Navarre. He notes too the peculiarities that differentiate the people of the mountains from those of the plains, the strong influence exercised over both by their religion, and the bitter antagonism between the professors of Calvinism and Roman Catholicism that is only now, with the general decline of faith, beginning to die out. It is, however, in his descriptions of Romanesque and Gothic ecclesiastical architecture—a subject for which he has evidently a special predilection—that Mr. Jackson becomes most eloquent, giving vivid impressions of typical examples as a whole and dwelling at length on distinctive details.

Colour Music. By A. WALLACE RIMINGTON.

Reviews and Notices

(London: Hutchinson.) 6s.—In this book are set forth principles upon which the author has constructed a colour-organ, with a view to the production of colour-music by means of the projection of mobile colour upon a screen. An endeavour is made to show the use of such music, and the emotional influences of colour are examined. Points of analogy are remarked between sound and colour, and resemblances between music and mobile colour. But colour-music is independent of accompaniment by music, its appeal being through the eye alone. The chief difficulty that occurs to us is that of securing *quality* in colour, as quality of tone is understood by musicians. The author in one place makes the attempt to get over the difficulty of those who instinctively ask for form in association with colour, but we do not find him dealing with the far more important question of that relation of colour to substance in nature which is the source of all the most profound feeling in the art of painting. Since artificial white light has dispelled beauty of colour from the stage, we see insurmountable difficulties in the way of its bringing it back again in the concert-room. The book contains diagrams and illustrations of the organ. It is prefaced by a note from Sir H. von Herkomer, R.A., M.V.O., and a short note from Dr. W. Brown, of King's College, London.

Edinburgh Revisited. By JAMES BONE. (London: Sidgwick and Jackson, Ltd.) 21s. net.—In this volume the author, a Glasgow man, has taken stock of Edinburgh after a long absence in the South, and noted some of the changes that have taken place in the interval. He made a special point of exploring those Old Town buildings which were once the residences of the upper classes, but are now the haunts of the very poor, in search of relics of their former splendour. The book is written in a pleasant vein, and the only drawback to it is that it is too bulky. Mr. Hanslip Fletcher has contributed a large number of drawings, giving picturesque glimpses of the city and its surroundings.

The Early Norman Castles of the British Isles. By ELLA S. ARMITAGE. (London: John Murray.) 15s. net.—This valuable work deals with a subject which although of great interest is only studied by comparatively few; but to all students of the history and architecture of old Norman castles in these islands, and to all who are interested in archaeology generally, this book should strongly appeal, bearing as it does evidence of wide knowledge and careful research on the part of the author.

Hirtenglöte. By ARTHUR SCHNITZLER. Illustrated by eight etchings and an etched portrait of the author by Prof. F. Schmutzer. (Vienna: Deutsch-Oesterreichischer Verlag.) Price 60 kronen.—Arthur Schnitzler, the well-known Viennese writer and dramatist, has written a delightful visionary love allegory expressed in charming prose lyrics, which Prof. F. Schmutzer has interpreted with eight miniature etchings of a singular refinement and rare power of expression. This is exactly what we unconsciously demand from the artist, who has here shown the same mastery of the needle and lofty purpose in miniature which is everywhere perceptible in those large plates for which he is held in such high esteem. The book is printed on hand-made paper and the edition is limited; the book-covers, in tooled leather, are designed by Prof. Hoffmann and executed by the Wiener Werkstätte, and harmonise with text and illustrations; and thus, small as the book is, it is indeed a work of art from every point of view, and worthy a place on the shelves of all bibliophiles.

Lives of the Most Eminent Painters, Sculptors, and Architects. By GIORGIO VASARI. Newly translated by GASTON DU C. VERE. (London: Macmillan and Co. and the Medici Society.) Vol. I. 25s. net.—Many are the editions which have been published of Vasari's *Vite de più eccellenti Pittori, Scultori e Architetti*, that for nearly four centuries has maintained its reputation as the chief authority on its subject as well as a model of biographical style, but the one of which the first volume has just appeared bids fair to excel them all. Newly translated by an accomplished scholar with a consummate knowledge of the language in which it is written, who has preserved the letter as well as the spirit of the original text far better than certain of his predecessors, admirably printed and enriched with a great number of excellent illustrations that form a pictorial record of the evolution of Italian Renaissance art, the publication when the ten volumes into which it is to be divided are all issued will indeed merit an honoured place in every connoisseur's library. Unencumbered by notes except such as are absolutely necessary for the explanation of obsolete local terms, Mr. Vere's rendering may justly be said to be pure unadulterated Vasari, with all its author's bright vivacity and *naïveté* retained. Students who do not know Italian can with its aid go straight to what will ever remain a true fountainhead of information concerning the Early Renaissance and the glorious Golden Age during which one master spirit after another arose, each inspired by some noble aim.

Reviews and Notices

Architectural Association Sketch Book, 1911. Edited by C. C. BREWER, THEODORE FYFE, W. CURTIS GREEN, and H. D. HALL. (Westminster: Architectural Assoc.)—The Sketch Books of the Architectural Association are always good value for the subscription of a guinea, which entitles members to receive the parts as issued. In the last complete volume there are seventy-two sheets of drawings, the bulk of them accurately made to scale, and the student of ecclesiastical architecture will find much to interest him among them. Of English work notable examples are included in the churches of St. Mary, at Bottesford, Leicestershire, Stamford, in Northants, and Edington, in Wiltshire (famous for its central tower), Christ Church, Spitalfields, the Church of St. Lawrence Jewry (to which seven sheets are devoted), and others in various places. In the foreign section among other items there is a double-sheet drawing of the western façade of Rouen Cathedral, and a series of drawings of buildings in Egypt, the principal being the monastery of Der Surian, at Wady Natron, a tenth-century structure. A few drawings of residential architecture are included.

The Art of the Romans. By H. B. WALTERS. (London: Methuen and Co.) 15s. net.—The art of ancient Rome has been the subject of several works which have appeared during recent years, and the trend of opinion among those who have written on it seems to be in favour of assigning much greater importance to the artistic creations of the Romans than formerly, when it was the fashion to regard them as wholly or mainly of Greek origin or inspiration. Mr. Walters, whose present volume forms a companion to the one he wrote on "The Art of the Greeks" some five or six years ago, has in this general survey of the whole sphere of Roman art kept in view the results of recent researches, so that his book, in regard both to text and illustrations, which are numerous and well selected, is one which the student of ancient art may consult with confidence.

La Chanson Populaire de l'Île de Corse. By AUSTIN DE CROZÉ. (Paris: Librairie Honoré Champion.)—This little book is one that interests all students of folk lore and folk-music. The author deals with the popular songs and airs of the inhabitants of Corsica, giving in many cases the notation of the melodies; and the lengthy bibliography included is evidence of the careful study of which this work is the outcome. A concluding chapter is contributed by M. Paul Fontana.

Chats on Old Jewellery and Trinkets. By McIVER PERCIVAL. (London: T. Fisher Unwin.) 5s. net.—We have already reviewed other volumes

in this series of "Chats," which, as their titles imply, are intended rather for the minor and amateur collector than for those whose knowledge of the subjects dealt with is already extensive. The "Chats on Jewellery" should prove acceptable to the general reader and to all lovers of beautiful old trinkets and jewellery; and the book, illustrated with numerous half-tone reproductions and written as it is with considerable knowledge of the history and the practice of the jeweller's art, makes an excellent addition to the series.

Modern Cottage Architecture illustrated from Works of Well-known Architects. Selected and described by MAURICE B. ADAMS, F.R.I.B.A. Second edition, revised and enlarged. (London: B. T. Batsford.) 10s. net.—The praise bestowed on Mr. Adams's book when it first appeared is due in still greater measure to the second edition, just published, which contains more than twice as many illustrations, though the price has not been increased. The designs reproduced embrace many different kinds of cottages, single and in pairs or rows, suitable for artisans and estate workers or for better-to-do people; and the architects responsible for the designs are among the very *élite* of the profession. In the introductory essay Mr. Adams gives much excellent advice on planning, construction, fitting, and the general conditions of cottage-building.

Silverwork and Jewellery. By H. WILSON. Second edition, revised and enlarged. (London: John Hogg.) 6s. 6d. net.—This excellent manual, one of the "Artistic Crafts" series of technical handbooks edited by Prof. Lethaby, has undergone extensive revision and enlargement, and its usefulness as a text-book for students and workers in metal has thus been greatly increased. New chapters have been added on raising, box-making, engraving, and niello, but the chief feature of this enlarged edition is a series of chapters on Japanese traditional methods of casting, inlaying, damascening, incrustation, engraving and colouring of metals, much valuable information and many useful recipes being given in them. For this additional matter the author is indebted to the Japanese authorities in metalwork, Prof. Unno Bisei and Prof. T. Kobayashi, of the Imperial Fine Art College, Tokyo.

Mr. Edmund Hort New has recently published a photogravure reproduction (made by Mr. Emery Walker) of his pen-drawing of *Merton College, Oxford*, being the sixth of the series on which he has been engaged for some time past. The price of the print is one guinea.

The Lay Figure

THE LAY FIGURE: ON THE EDUCATION OF THE ARTIST.

"I OFTEN wonder whether modern artists are not a bit over-educated," said the Man with the Red Tie; "whether they are not trained too carefully and too elaborately, and whether our system of art education is not too complicated."

"An artist, surely, cannot be too carefully trained," returned the Art Critic; "but a careful training is not necessarily either elaborate or complicated. It can be quite simple and yet it can be carried out with the most scrupulous care."

"I admit the distinction," agreed the Man with the Red Tie; "careful training and over-education are not the same thing. But do you accept my suggestion that there is a tendency to-day to make the whole system of art teaching too complex? That is the point I want to discuss."

"I think there are two tendencies to be noted at the moment," replied the Critic. "One, which is a survival from the past, is in the direction of an excessively systematised type of education; the other is in the nature of a reaction against the older system, and leads to a rather casual and go-as-you-please manner of training which has, I feel, some distinctly dangerous possibilities."

"How fond you are of discovering dangerous possibilities in everything that is new or progressive!" cried the Young Painter. "Because some people have had the sense to reject the stupidities of the old system, you croak about dangers to art and you imagine all kinds of possible disasters. Why are you such a hopeless pessimist?"

"If a desire for common-sense methods in art education is a sign of pessimism, then truly I am a pessimist, and I glory in it," laughed the Critic. "I object to both the tendencies I have just referred to, and I want to see the education of the artist put on the right lines."

"But what need is there of art education at all?" demanded the Young Painter. "To the clever man who is endowed with the artistic faculty what is called education is a positive disadvantage. It destroys his spirit, it takes away all his originality, and it turns him into a mere machine. It does him infinitely more harm than good."

"Those, I quite agree with you, are the disadvantages of the bad system," said the Critic. "They are the consequences of attempting to train a number of men of varying individualities in exactly the same way, and of trying to make them all conform to a regulation pattern. But because

I think such an attempt is foolish, it does not follow that I would abolish art education entirely."

"But don't you think that the real artist, the man with the true faculty, would give a good account of himself whether he were systematically trained or not?" broke in the Man with the Red Tie. "And don't you think that an elaborate system of education would hurt him and take away from him much of his capacity?"

"I think that the really strong man would break through any system and find his own way," replied the Critic. "The only use to him of education is that it saves him the time he would have to spend in finding out for himself the rudimentary things which he must learn sooner or later. The people whom the bad system really hurts are those with less commanding capacities who can be made or marred by their training. I want to see them properly taught—carefully educated."

"What do the duffers matter?" sneered the Young Painter. "They are no good, anyhow. We only want big men; let the others go."

"You cannot always get the big men when you want them," declared the Critic; "and therefore you must fall back on what you call the duffers. And among these minor men there are plenty who are quite capable of doing good work if they are given a fair chance. But I do not think they have had a fair chance under the old, elaborate, complex system, and I do not see that they will have any better chance under the new, careless, casual methods: therefore I plead for care and consideration to bring out the best that is in them."

"And how is this care and consideration to be shown, may I ask?" inquired the Young Painter.

"By adopting methods of education which will allow of the development of individual talent," replied the Critic; "by abolishing the system which prescribes a pattern to which every student must conform, and by removing the disadvantages of a method of training which kills more capacities than it encourages; but also by not turning out into deep waters the struggling beginner who has never been taught to swim. Educate your duffers in such a way that you will make the best of them, not the worst, and incite them to show some sort of independence and personal conviction. If you deny them the support of a hard-and-fast system you must give them something in its place, or else all their miserable lives they will be mere parasites on art, illiterate hangers-on, useless to themselves and every one else."

"Oh, save them from that, by all means," laughed the Man with the Red Tie. THE LAY FIGURE.



THE PAINTINGS OF ARTHUR HACKER, R.A. BY A. L. BALDRY.

A CERTAIN disinclination to limit himself to any one type of production has always been an agreeable characteristic of Mr. Hacker's practice as an artist. His career has been one of wholesome experiment, and has been marked by many changes in his mode of dealing with artistic problems, but it has been full, also, of eminently memorable achievement, and it has been distinguished quite definitely in all its phases. He has never allowed the individuality of his work to become stereotyped or to degenerate into a mannerism; and he has never been tempted to give way to that habit of repetition which is so often the consequence of success.

Yet success came to Mr. Hacker earlier than it does to most painters, and he had taken a definite place at an age when most men are still struggling for the first signs of recognition. He was born in 1858—his father was a line engraver—and in 1876

he commenced a period of four years' study in the Royal Academy schools, where he found himself in competition with an unusually strong group of fellow students, among them men who have since established themselves in the front rank of modern British art, like Mr. Stanhope Forbes, Mr. Solomon J. Solomon, Mr. H. H. La Thangue, Mr. Melton Fisher, Mr. Stirling Lee, and Sir E. A. Waterlow. These surroundings, perhaps, stimulated him to keener endeavour, for when he left the Academy to enter Bonnat's *atelier* in Paris he had to his credit many successes as a prize-winner in the schools, and he had commenced, at the age of nineteen, that career as an exhibitor at Burlington House which has continued without a break to the present day.

The two years he spent abroad had unquestionably a momentous influence upon his later practice. Not only did he profit by the teaching in Bonnat's studio and by the inspiring educational surroundings in which he found himself, but he took the opportunity also to enlarge his experiences by travel in other countries. In the winter following



"FLARE AND FLUTTER"

(Royal Academy, 1912)

BY ARTHUR HACKER, R.A.

Arthur Hacker, R.A.

his migration to Paris he went with his friend Solomon J. Solomon on a tour through Spain to Madrid, where he lingered for a while studying the works of the great Spanish masters, and then on through Seville and the coast towns of Spain to Gibraltar, whence he crossed to Tangier. This tour occupied altogether five months, and it added greatly to the store of impressions which was to serve in years to come as the foundation of his best production. It was not his only trip through countries which appeal vividly to a painter's fancy; there were subsequent occasions on which he visited Morocco, Algiers, and even more remote districts of Northern Africa, and wandered south, almost to the borders of the Sahara.

These excursions beyond the boundaries of European civilisation did not, however, immediately affect the character of his work. He had begun with domestic *genre*, with pictures of homely sentiment, and during the early eighties these occupied him almost entirely. But towards the end of the eighties the effect of his study of the light

and colour of North Africa began to be perceptible in his pictures. He painted little, it is true, that actually represented the life in that part of the world, but he completely changed the motives of his work, and he changed also the quality of his colour and tone. His canvases became more luminous, more delicate, and more subtly harmonised, without at the same time losing any of the strength of statement which distinguished his earlier productions. Indeed, with the expanding of his ambitions and with the enlarging of the boundaries of his practice came a surer grasp of artistic essentials and a fuller recognition of his responsibilities as a craftsman.

The picture which marked most definitely the alteration in his point of view was the *Pelagia and Philammon*, his first serious painting of the nude figure. It had a marked degree of originality, and it was singularly successful in its management of tender tones of gentle, silvery colour and in its admirably confident draughtsmanship. Another and even more important figure composition, the



"THE COWSHED"

BY ARTHUR HACKER, R.A.



BY ARTHUR HAWKER, R.A.



BY ARTHUR HAWKER, R.A.

Arthur Hacker, R.A.

Vae Victis, appeared in 1890; and it was followed in 1891 by a religious subject, *Christ and Mary Magdalen*, and in 1892 by another picture of the same class, *The Annunciation*, which was bought by the Chantrey Fund trustees. To 1893 belong *Circe* and *The Sleep of the Gods*, imaginative pictures treated with memorable power and with matured technical skill.

He had by now established beyond the possibility of dispute his claim to consideration, so his election as an Associate of the Royal Academy, in 1894, came more or less as a matter of course—certainly it was a thoroughly well-deserved honour earned by the consistent merit of his achievement during the previous fifteen or sixteen years.

During quite recent years he has launched out in another direction, and has sought his inspiration in pastoral life and in the strange effects of light and atmosphere which are to be found in London streets. In his pastorals, in paintings like *The Gloaming*, *The Cowshed*, and *Couch Burners*, he has realised with unusual sensitiveness certain

poetic aspects of rustic life, and has used them as material for pictures which, without ignoring the necessary facts of the subject chosen, give an abstract suggestion of reality that avoids very happily any hint of the commonplace. His London effects are not less subtle in suggestion and are not less shrewdly observed; they are admirable impressions set down with just the right touch of elusiveness and made convincing by their freedom from tricks of handling. They are tone and colour arrangements studied with unusual care and with a sincere intention to secure certain qualities of interpretation which will increase the significance of his rendering of the selected subject.

These paintings of London scenes are entitled to particular consideration in any summary of his achievement, because they illustrate so well his capacity for bringing out the more poetic aspects of the material he is dealing with. The example reproduced in colour—a night effect at Charing Cross—is typical in its suggestion of the atmosphere of London and in its use of the glitter and bustle



PORTRAIT OF THE ARTIST'S MOTHER

BY ARTHUR HACKER, R.A.



"THE FISHERMAN'S WIFE."
BY ARTHUR HACKER, R.A.



PORTRAIT OF MISS KLEINWORT
BY ARTHUR HACKER, R.A.

(Royal Academy, 1912)



PORTRAIT OF H. PHILLPOTTS, ESQ., B.C.L.
BY ARTHUR HACKER, R.A.

Arthur Hacker, R.A.

of a busy street to express an artistic intention. Among the men who have painted London Mr. Hacker has already made for himself a place of high distinction by the judgment with which he has grasped the possibilities of familiar and everyday scenes and by the skill with which he has turned them to pictorial account. That he reckons this branch of his practice as expressive of the best qualities of his art seems to be implied by his selection of one of his London pictures to represent him in the Diploma Gallery at the Royal Academy—he deposited his *Wet Night, Piccadilly Circus*, as his diploma work when he was promoted to the rank of Royal Academician, in 1910.

In noting the varieties of Mr. Hacker's accomplishment and the many successes of his career, the importance of his work as a portrait-painter must by no means be overlooked. The list of notable portraits for which he has been responsible is a very long one, and it covers practically the whole term of years during which he has been at work. If he had done nothing else, indeed, he would still rank among our more prominent artists, for in portraiture he is a man of very definite mark. He

has a strong appreciation of character, and he has, too, a sense of elegant arrangement which is always excellently displayed in his paintings of feminine sitters. The strength and grace of his portraits can be sincerely commended, and in many of them there is to be perceived, also—as in the admirable painting of his mother—a rare sympathy with his subject and a masterly reticence of statement which carries the completest conviction. It is, in fact, this combination of sympathy and reticence that gives to all phases of his art their characteristic atmosphere. Whatever may be the direction in which he has turned for the moment, whatever may be the æsthetic experiment which he happens to be working out, he never fails to bring into operation the peculiarities of his own temperament or to give full scope to the activity of his personality. That this personality is, in a sense, a restless one is decidedly fortunate, for restlessness, when it is directed, as it is in his case, by fine taste and trained intelligence, makes for a valuable variety of achievement, and produces results which are wholly worthy of acceptance by the world of art.

A. L. B.



"A MATINÉE AFTERNOON, PICCADILLY CIRCUS"

BY ARTHUR HACKER, R.A.



Viennese Flower-Stands

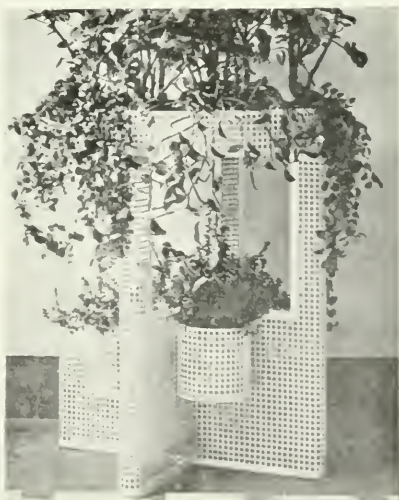
SOME VIENNESE FLOWER-STANDS AND VASES.

Of late years, as a result of the modern movement in decorative art, there has been a continually growing interest in the culture of flowers in Vienna. This is seen in the number of houses from which flower-boxes depend and the larger variety of blossoms employed for decoration, while the city authorities have shown their zeal by adorning the masts bordering the famous Ringstrasse—the thoroughfare which engirdles the inner city—with garlands of growing flowers, their gay hues lending a peculiar touch of brightness to the general aspect of the road. And while a few years ago floral table decoration was practically unknown, more and more thought is now being given to the right use of flowers in the decorative scheme of the home. This has opened out a new field for the artist-designer, by causing a demand for suitable vases and other vessels to hold the flowers. For let it be said at once that those cheap horrors so often found in middle-class homes in England are practically unknown to the Viennese. Neither does there seem any too lavish a desire in the use of flowers; the homes are decorated with due restraint and there is never any pompousness in table decoration. This is in a large measure due to the fact that the artists themselves take so keen an interest in the matter. Some time ago a "Decorated Table" exhibition was held by the "Wiener Werkstaette," at their premises, and it was the first of its kind to be held on the Continent. Needless to say there were many who followed in their footsteps, and it is now accepted as an axiom that the mind needs artistic pabulum in the same way as the body does material food.

Moreover, a school of gardening will shortly be inaugurated here, so that there will be a new field



FLOWER-BASKET OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE.



FLOWER-STAND OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE.



FLOWER-BASKET MADE OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE.

opened out, and this in its turn will, no doubt, lead to a new employment for women—the decoration of the home, a function for which they would seem to

Viennese Flower-Stands

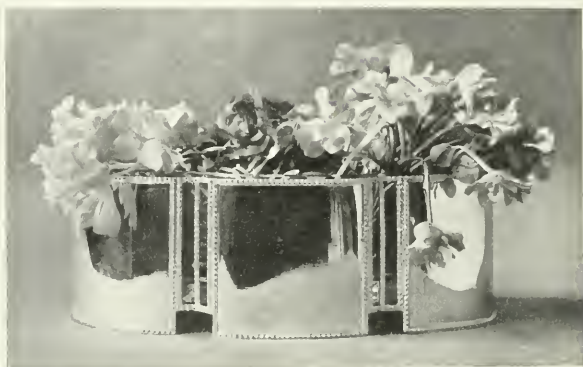


FLOWER-STAND OF SILVER SET WITH MALACHITE AND CORALS. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE

be naturally adapted, but which is too often ignored in the education of girls.

In the meantime it is curious to note that it is the male artists who, until now, have given the most thought to floral receptacles, among them Profs. Josef Hoffmann, Kolo Moser, Otto Prutscher, and others of like ken, whose high ideals in art are everywhere recognised. It was Prof. Hoffmann who first recognised how valuable a material perforated zinc would be for decorative use, and more especially for floral purposes. He let his imagination — always rightly tempered — have full play, with the result that not alone was a new line opened out in art, but also in manufacture. Some idea of the variety and beauty of his designs may be gathered from the three reproduced on p. 185. Out of the simple metal the artist has made a thing of beauty: nothing at the same time could be more simple than these pierced zinc flower-baskets clothed

in white lacquer. The work bears those distinguishing qualities characteristic of everything Prof. Hoffmann creates, for his chief enjoyment consists in unconsciously producing original, refined, and meditative objects. He, too, is the inspirer of the workmanship, which everywhere shows how thoroughly the craftsman has understood and valued the artist's designs. There is a certain



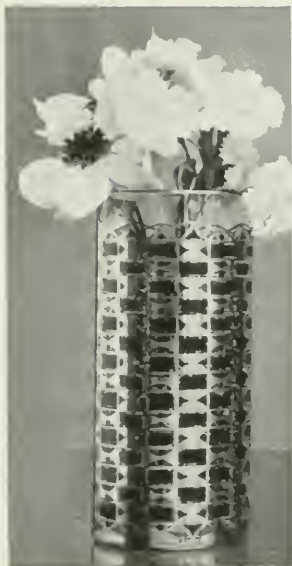
SILVER FLOWER-STAND WITH CORAL BEADING. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE



GLASS FLOWER-STAND WITH GILT ORNAMENT AND SILVER MOUNT. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

Viennese Flower-Stands

subtle grace about these flower stands which makes them particularly attractive, and of real artistic value in the decoration of the table or the home. Though not what one would call cheap they are yet of so modest a price that even those less gifted with material wealth could afford to purchase them. They are quite unpretentious, and

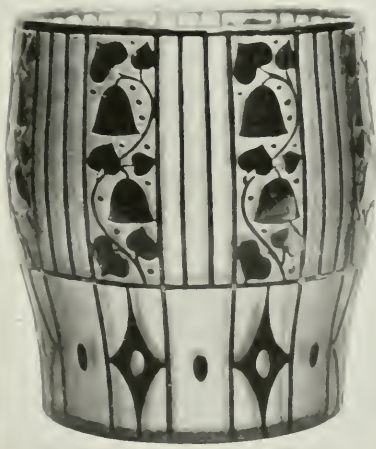


GLASS FLOWER-STAND WITH GILT DECORATION. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSIAETTE



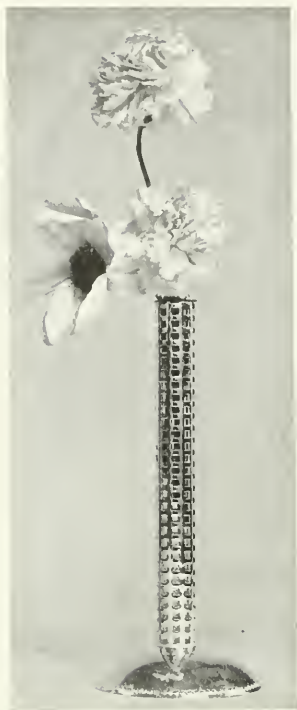
FLOWER-VASES WITH GILT DECORATION. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY LOIZ WITTWE

there is no false affectation about them; they are as they profess to be, simple zinc so turned by the artist's mind, and the craftsman's hand, that it has assumed grace and form. It is remarkable, too, how varied are the shapes that have been given to it, and how multifarious Prof. Hoffmann's designs are. I have seen some exquisite flower-pot stands, hanging-baskets and other receptacles, all equally refined in ornament and in form. It was but natural that the copyists should soon set to work, but the real is vastly different in every respect, including workmanship, from the imitation. It is not only a question of being able to design, but of also having the right understanding of the nature of the material in which the design is to be executed. This is also to be seen in the two flower-stands executed in silver from the designs of Prof. Hoffmann (see p. 186). Both are exquisitely modelled, both real works of art, not only with regard to the design, but also in respect of workmanship. It is as though the craftsman had penetrated the mind of the artist, and, reading what was therein written, had transposed it to



FLOWER-VASE WITH GILT DECORATION. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY LOIZ WITTWE

Viennese Flower-Stands

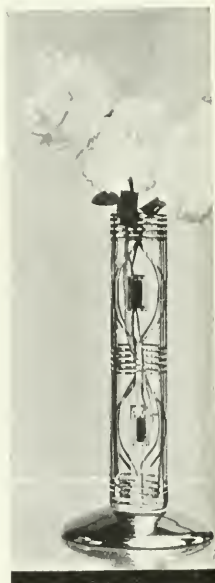


FLOWER-STAND OF PERFORATED AND BURNISHED SILVER. DESIGNED BY PROF. KOLO MOSER, EXECUTED BY THE WIENER WERKSTAETTE

his own mind and hand. Such workmanship is an acknowledgment of the greatness of the designer. The first of the two has fields of silver, the lines passing through them being beautifully chiselled and divided off by delicate-hued corals. Between these fields of silver are pillars of beautiful grey malachite, finely polished, and lending a refined touch of colouring to the scheme. The other is equally beautiful both as regards design and craftsmanship. It is of highly polished silver, the beading being formed of small corals, each being chosen with thought and feeling for form and beauty of colouring. Both are sincere examples of the work of a mature artist who in all things is scholarly.

The glass flower-stand mounted in silver (p. 186) designed by Prof. Otto Prutscher has an attractiveness of its own. This

artist is less severe than Prof. Hoffmann; his refinement and delicacy of treatment are of another calibre, yet everything he creates bears the stamp of the true artist. Those who have had the opportunity of watching Prof. Prutscher from the beginning of his career are glad to see how well he has fulfilled his early promise. From the first he has strenuously kept to the canons he laid down for himself, and therefore it was not surprising that when a place fell vacant he was appointed to a professorship at their Central School of Applied Art. His work is characterised by a singular charm and restfulness, though its repose is of a different character from that of Prof. Hoffmann. Perhaps there is a greater strain of intellectualism in Prof. Hoffmann's work, but it is idle to contrast these two men whose ideals rank so high. If we turn to the glass flower-stands by these two artists (pp. 187, 188) their aims will as easily be recognised as in their silver work. No two could be less similar in their designs; perhaps there is more architectural form in those of Prof. Hoffmann, yet this element again is common to both. There is nothing savouring of the conventional in them, yet they all have style; there is nothing emphatic, too pronounced or accentuated as it were. What could be more beautiful than



GLASS FLOWER-HOLDERS WITH GILT DECORATION. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

Viennese Flower-Stands



REPOUSSÉ SILVER. FLOWER-VASES.
DESIGNED BY PROF. KOLO MOSER,
EXECUTED BY THE WIENER
WERKSTÄTTE

the hare-bell design of Prof. Hoffmann? There is a singular grace and charm in the manner in which the flowers hang their heads: every stroke breathes of love for these homely blossoms of the fields and woods. How dignified and how appealing are the three flower-stands designed by Prof. Otto Prutscher (pp. 188, 189)! They have a cheerfulness and natural charm of their own—something, perhaps, of the atmosphere of Vienna, of which the artist is a true son. To Otto Prutscher is due the merit of having revived the old art of designing flashed glass. In olden times it was an art highly favoured, not only by the burghers, but also by the peasants, but it was left to Prutscher to lend it a new grace and dignity by putting it to the special service of flowers. He has designed many forms and many patterns, each in its way distinguished, each a true work of art.

Unfortunately Prof. Kolo Moser has given up designing—it is to be hoped only for a time. At present he is devoting himself to painting. The two stands shown on pages 188 and 189, though they do not add to his fame as a designer, still give another proof of his earnestness of purpose and fine

artistic principles. The first is executed in highly polished perforated silver, the other in oxidised *repoussé* metal.

All the illustrations here reproduced show a right feeling for decoration; the work is refined both as to colour and design, which are everywhere well ordered and reveal an admirable sense of rhythm and proportion. The two stands illustrated on page 190 are of peculiar interest, inasmuch as they were designed by a workman trained in one of the Government art workshops. Both are executed in



FLOWER-VASE OF BLUE FLASHED GLASS. DESIGNED
BY PROF. OTTO PRUTSCHER, EXECUTED BY THE
WIENER WERKSTÄTTE

Viennese Flower-Stands



MAJOLICA FLOWER-STAND WITH MOSAIC BORDER. DESIGNED AND EXECUTED IN THE ATELIER OF J. BÖCK

majolica and are ornamented with mosaics, the first being grey in tone with a mosaic of gold on a white ground, the other of biscuit white with mosaics of delicate pastel blue and gold.

As has already been said, there is at present no desire for over-decoration or profusiveness of any kind in the use of flowers for the ornamenting of the home or of the dinner-table, and it is to be hoped that the age of super-luxury will never obtain here; a word of warning, however, would not be out of place—not for the artists, but for the layman, and more particularly for the laywoman. Of late there has been a growing tendency to decorate (!) flowers with paper frills and furbelows of glaring hue which clash with Nature's harmony and which jar like a false note in music. It is as though the florist would outdo Nature, desecrate her, go one above her; the result being the topping of plants and blossoms beautifully formed, and clad in lovely, delicious folds of rare material, of exquisite tones and breathing the

sweetest perfumes of heavenly grace, with the insidious presence of loud-toned, loud-voiced vulgarity. And when this abnormal intrusion of paper is placed in an exquisite flower-pot the purchasers accept the base with the same glee as they do the real; and it is not otherwise with the fair recipients, who admire the paper as much as the flowers. This effort to decorate flowers, whose office pure and simple is to decorate, can only be deplored. There was a time when Vienna could vie with the world in the loveliness of her floral decorations as executed by the florists themselves, and when it was a pure delight to gaze in their windows. Now one is obliged to ask. Is the art lost? The artists are ready and willing to advise. The flower-stands or other receptacles are not meant to decorate the flowers, but to be worthy holders of their loveliness, to be humble servitors as it were, reverent in their service, like chivalrous knights.

A. S. LEVETUS.

From the collection of lithographs sent by the Senefelder Club to the Venice Exhibition the Minister of Public Instruction has purchased for the Gallery of Modern Art in Rome proofs by Messrs. G. Spencer-Pryse, Charles Shannon, Joseph Pennell, E. J. Sullivan, and Harry Becker.



MAJOLICA FLOWER-STAND WITH MOSAIC BORDER. DESIGNED AND EXECUTED IN THE ATELIER OF J. BÖCK

Photographing at High Altitudes

ON PHOTOGRAPHING AT HIGH ALTITUDES. BY DONALD MCLEISH.

A SPORT offering an abundance of exercise of the most exhilarating kind amidst the cleanest atmosphere in the world is one that would not seem to stand in need of further attractions. But mountaineering means much more than this. One of the greatest charms of travel above the snow-line consists in the intimate relation it has to interests of a graver and more intellectual kind; and its varied aspects, scientific and artistic, have much to do with its increasing popularity.

The wonderful variety of vegetation and scenery that exists within the compass of a few thousand feet is one of the commonplaces of Alpine travel. Probably in no other locality can be experienced greater diversity than in the Alpine regions, where at one time the climber may be in the midst of the polar landscapes of Mont Blanc or Monte Rosa, with nothing surrounding but snow and ice, and after a four hours' descent be among the olive groves and vineyards of an Italian valley.

Amidst all this variety there is abundant material for picture-making, yet strangely enough the artistic side is the most neglected. Few painters have attempted to portray the beauties of the high Alps, and most of the pictures in existence appear to be the result of anything but observation at first hand. The works of M. Gabriel Loppé stand almost alone in their striking resemblance to the wonders of the snow world as mountaineers know them; and in a phase of nature that is particularly well rendered by the camera few photographers have given more than the mere outlines of the mountains.

It is difficult to give a reason for this, unless it be that the sport is so fascinating in itself that most people cannot give attention to other details. It is, however, true that infinitely more pleasure will be gained by the man who combines with the pastime some definite aim, artistic or otherwise; he is also likely to become a better mountaineer than one who treats a mountain as a treadmill, or, to quote Ruskin, "regards the peaks as so many greased poles."

At one time mountaineering was much rougher work than it is at present; the ascent of any peak of more than 12,000 feet generally involved a night spent in the open or in a cave of the earth. Native huts were few and far between, and offered sorry entertainment for the weary Alpinist. The cries of sheep and goats and other horned cattle combined with the mining operations of myriads of leaping

insects made sleep in them an impossibility. Mountaineers naturally entered such places with extreme reluctance, and only then on the principle of "any port in a storm." The establishment of a series of well-equipped huts throughout the mountain districts has done much to abolish these discomforts, and the opportunities afforded of seeing some of the grandest scenery under varied conditions of light might well tempt the artist into spending a few days at some of them.

As a rule, more artistic opportunities occur during the traverse of a pass than on the ascent of a mountain. Wonderful as are the views obtained from the great peaks, where the eye frequently ranges over snowy domes and myriad spires for more than a hundred miles in every direction, they are unsatisfactory in a pictorial sense. The most impressive views are generally obtained at lesser elevations, where the height of surrounding mountains is added to the depth of the valleys below.

With some such ideas as these a party of four, including the writer, started out recently from the Montanvert for the traverse of the Col du Géant. We had left Chamonix the previous afternoon, glad to be quit of its noise and dust and petrol-perfumed atmosphere. At 2 A.M. we were stumbling along by lantern light over the rocky track that leads to the Mer de Glace. An awkward scramble down the rocks brought us to the broken ice masses just as the sun's first rays struck the summits of the surrounding peaks. Their topmost snows were suddenly ablaze with points of crimson light, which flashed and gleamed like a series of watch-fires simultaneously lighted on every eminence.

We passed ice pinnacles, pale and ghostly in the shadow, and carefully skirted the edge of many a gloomy chasm, from the depths of which came the subdued roar of rushing water. We did not hurry past these details, as the huge tower of the Dent du Requin, which I intended to photograph, was still in shadow. As the sun crept over the glacier a convenient ice sérac was selected and a few steps cut to the top, from which a picture was taken with the necessary human element in the foreground. The glacier at this point was almost level; we encountered few crevasses that could not be jumped, and met with no other obstacles till reaching the icefall. Here the whole width of the glacier was split and fractured in the wildest confusion; seracs of ice towered above us, varying in size from a cottage to a church, and crevasses of enormous depth and width yawned on all sides ready to receive any erratic body. We often found that the only way to negotiate these chasms was to cut steps

Photographing at High Altitudes

for some distance into their interior to a point where a mass of fallen ice had partially bridged the crevasse, and then to cut up the other side. On these occasions one man only moved at a time, the others holding him by the rope till the traverse was made. Descriptions would entirely fail to give an idea of the manifold shades of blue and green light with which these caverns were filled, or of the fantastic shapes taken by the icicles that garnished their interior.

The exceptionally hot season of 1911 had made the traverse of glaciers more difficult than usual; crevasses were everywhere at their widest and worst. Occasionally an impassable crevasse made it necessary for us to adopt the alternative of finding a way over the séracs. The ascent of these pinnacles involved plentiful step-cutting, extra care of the rope in case of tumbles, and other mountaineering delights, and the views from their summits of the maze of twisted ice below was often distinctly sensational. The photography of these incidents presented further difficulties. To obtain an effective view-point the ascent of a neighbouring sérac was sometimes required, and the photographer had to make the exposure while standing in the precarious foothold of an ice step without the actual and moral security that is afforded by the rope.

The circumstances were strongly reminiscent of a traverse made on a previous occasion in the icefall of the Morteratsch glacier, where, in addition to these difficulties, pictures had to be snatched at long intervals from under a cloudy sky, that bugbear of the Alpine photographer. Frequently when the party had been picturesquely posed on an ice wall, and the photographer had taken his place on another, clouds shut off the sunlight; and during the lengthy intervals that passed before the appearance of another blue patch the photographer had to listen to a continuous stream of pointed and personal comments from his rebellious lay figures. But this perhaps was excusable in those who were not sustained by the elevating influence of art. We were not troubled by bad weather on the present occasion. We scrambled through the icefall in the late afternoon and included the last of its fractured masses in a picture of the Dent du Géant two miles distant. This rock tower of 13,170 feet is remarkable as being perhaps the only Alpine summit that was not reached on the first ascent by fair means. Artifices which mountaineers generally regard as unsportsmanlike were employed. Iron spikes were driven into the rocks and the more difficult places festooned with ropes; but even then it proved a hazardous ascent, and it will always remain an extremely difficult tooth to scale.

We reached the summit of the Col du Géant towards sunset, and luxuriated in the magnificent view over Northern Italy. Loftily situated though we were, Mont Blanc rose on our right in a series of gigantic precipices nearly 5000 feet higher, and his buttresses descended far below us to the gloomy Glacier de Toule, from the depths of which the evening mists commenced to rise. The sunset was a fitting termination to a perfect day; its grandeur culminated in the appearance of the mighty shadow of Mont Blanc, a huge pyramidal shape stretching across the sky, its apex touching the eastern horizon. The night was spent at the Torino hut, a few feet down on the Italian side.

On the following morning the camera was taken to the summit of the Aiguilles Marbrées for the purpose of obtaining a picture of Mont Maudit. For reasons of fatigue, and possibly for others not wholly unconnected with Alpine photography, my companions were unable to accompany me. On the summit ridge a most interesting time was spent balancing the merits of various foregrounds, &c., the choice falling at length on a striking rock tower which admirably served to give the impression of atmosphere to the mountain two and a half miles distant. After a long wait a party of Frenchmen on their way to Chamonix came into view; they may be seen as five black dots on the glacier far below.

From the snows of Mont Blanc we went direct to the glaciers of Dauphiné. It is a district almost unexplored by the tourist, and one in which the discordant yells of the "personally conducted" party are never heard. We were surprised at the extent and variety of its glaciers. That of the Pilatte offered all the problems associated with the greater ice streams of the central Alps, while the gigantic rock walls characteristic of the district presented problems distinctly their own.

The usefulness of an Alpine rope was strikingly evidenced while descending a mountain a few days later. Without its help one at least of our party would probably be reposing in a crevasse at the present moment. We were gingerly crossing a steep slope on Mont Pelvoux, where the surface was almost as hard as ice could be, when the second man slipped from his steps. There was just time to drive our axes in and take a turn of the rope round them before the strain came. Our friend drove his axe-head convulsively into the surface, but it did not hold and for a few moments he was entirely suspended. Had he been unroped he would have continued to fall, probably finishing his career in one of the numerous crevasses waiting two hundred feet below.



THE MATTERHORN FROM THE RIFFEL PATH
PHOTOGRAPHED BY DONALD McLEISH



THE AIGUILLE DE PETERET AND MONT BLANC
FROM THE SUMMIT OF MONT SAXE, ITALY
PHOTOGRAPHED BY DONALD McLEISH



THE MOST HAZARDOUS CLIMB IN THE ALPS
THE MEJE, 13,060 FT. HIGH. PHOTOGRAPHED
BY DONALD McLEISH



A PARTY EN ROUTE TO THE COL DU GÉANT:
THE DENT DU GÉANT FOUR MILES AHEAD
PHOTOGRAPHED BY DONALD McLEISH



A BREAK IN THE CLOUDS MONT MAUDIT FROM
THE AIGUILLE MARBRES PHOTOGRAPHED BY
DONALD MCLEISH



ALMOST A TRAGEDY! CHECKING A SLIP ON
A DANGEROUS ICE SLOPE, DAUPHINÉ ALPS
PHOTOGRAPHED BY DONALD McLEISH



ASCENDING A SERAC ON THE ICEFALL OF THE GÉANT
GLACIER. PHOTOGRAPHED BY DONALD McLEISH



MONT BLANC DU TACUL AND THE DENT DU REQUIN:
BELOW, A PARTY ON THE MER DE GLACE. PHOTO-
GRAPHED BY DONALD McLEISH



BERNINA ALPS: ASCENDING A BIG SERAC
ON THE ICEFALL OF THE PERS GLACIER
PHOTOGRAPHED BY DONALD McLEISH



ONE AT A TIME! AMONGST THE ICE SERACS
OF THE MORTERATSCH GLACIER, BERNINA ALPS
PHOTOGRAPHED BY DONALD McLEISH



THREADING A WAY THROUGH THE BOSSONS
ICEFALL ON THE WAY UP MONT BLANC
PHOTOGRAPHED BY DONALD McLEISH



AMIDST THE ICEWORLD OF THE DAUPHINE
PREPARING TO JUMP A CREVASSE ON THE
PILATTE IGLACIER. PHOTOGRAPHED BY
DONALD McLEISH

Country Cottages

THE DESIGNING OF COUNTRY COTTAGES.

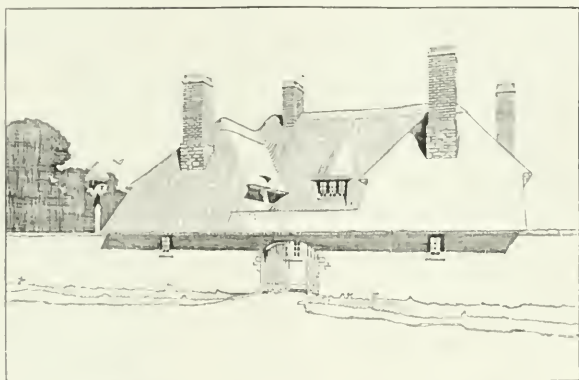
"WHEN," says Swift, "I have a kingdom of my own I will look out for a cottage in it," and so many people nowadays dream his dream and, what is more, make it take actual shape and realisation, that the Home Counties and the districts surrounding our large cities are dotted with the small home—the cottage—of the professional or middle-class man. Here, escaped from the crowded life of town, he lives his own life in his own house, arranged, if he be fortunate, in such a way as to speak his own needs.

It is with such a dwelling as this, neither, on the one hand, a villa—to use a somewhat Victorian word for which there is no equivalent—nor, on the other, the home of the farm-labourer or estate-workman, which also can claim a right to define itself as a cottage, that the present article proposes to deal. And although some of the considerations to be advanced may be obvious, yet examination of a batch of designs recently submitted to us for adjudication brings home the fact that this by no means guarantees them from neglect or infraction.

First and foremost amongst these points to be considered is the question of the limit laid down as the ultimate cost of the building, and the need—for the architect, who as regards this particular class of house has to deal with men of moderate means and capital—to bear this factor in mind from the moment that the pencil is first laid to paper to the very close of the work. For carrying out the designs with which we are now dealing the sum of £1200 was stipulated as the maximum limit of cost exclusive of site—a fair and even generous allowance.

Climatic conditions must of course be reckoned with

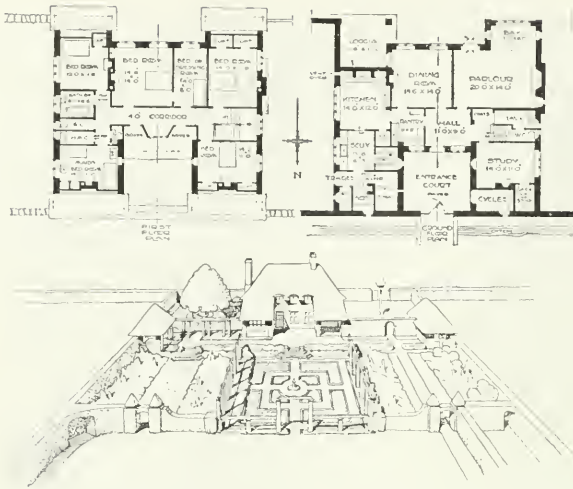
as having weight and bearing on the design. A cottage built on the edge of the Yorkshire Moors has different needs and requirements from that sheltered in a valley of the warmer south. The one must withstand the driving wind and wet, the other be framed with verandas and shelters from the sun. A point intimately connected with this consideration is that of aspect, or the so placing of the house on the site as to obtain for its various rooms the light most fitted for their special use. As a broad principle, windows should admit of the sun entering each living room at some period of the day, while the kitchen offices—the scullery, pantry, and larder—may well face north. For the drawing-room there is the range of choice between south, south-east, and south-west, while north east is a desirable aspect for the dining-room of a small house or cottage, introducing as it would the



DESIGN FOR COUNTRY COTTAGE

BY G. KAY

Country Cottages



BIRD'S-EYE PERSPECTIVE AND PLANS OF COUNTRY COTTAGE DESIGNED
BY C. J. KAY

morning sun to a room which also serves the purpose of breakfast-room.

Prospect is, in nearly every case, one of the points upon which the client expresses his own strong personal desires, and to reconcile his wishes as to the view which his windows should command with the conditions entailed by the aspect of the house is sometimes one of the most difficult of the problems to be solved by the architect. The latter is, indeed, from time to time confronted with the *crux* that, while the sitting-room windows face—or should face—more or less south, the view that the client loves and that led him to select his particular site is towards the north. Yet thought and contrivance can meet even that case satisfactorily.

There is one other consideration of importance to be dealt with before the position of the intended house on the site can be looked upon as a settled thing, and that is the place to be occupied by the garden, and the nature and size of the latter. Within recent years it has fortunately been conceded by the majority of house-builders that an architect's functions do not cease when he has designed the actual structure and fabric of the house, and he is now allowed to include in his province the setting of his picture in a frame of his own device, and the scheming-out and

arranging of the garden in which his building stands. Some of those whose designs are here reproduced have displayed considerable thought and invention in the lay-out of their cottage. The lilypond and formal garden of Mr. Speir (p. 212) are simply and prettily treated, and Mr. Kay's sketches show an excellent and well-balanced scheme.

Of the two elements—the plan and the elevational treatment—that go to the building of any structure whether house, church, or factory, the order of importance is in every case identical. It is the arrangement of those facilities for use which we call the plan that should be the

dominating factor of the whole scheme. While the external design of a house should be considered side by side with the plan, it is the latter that is of all-essential importance and should shape the

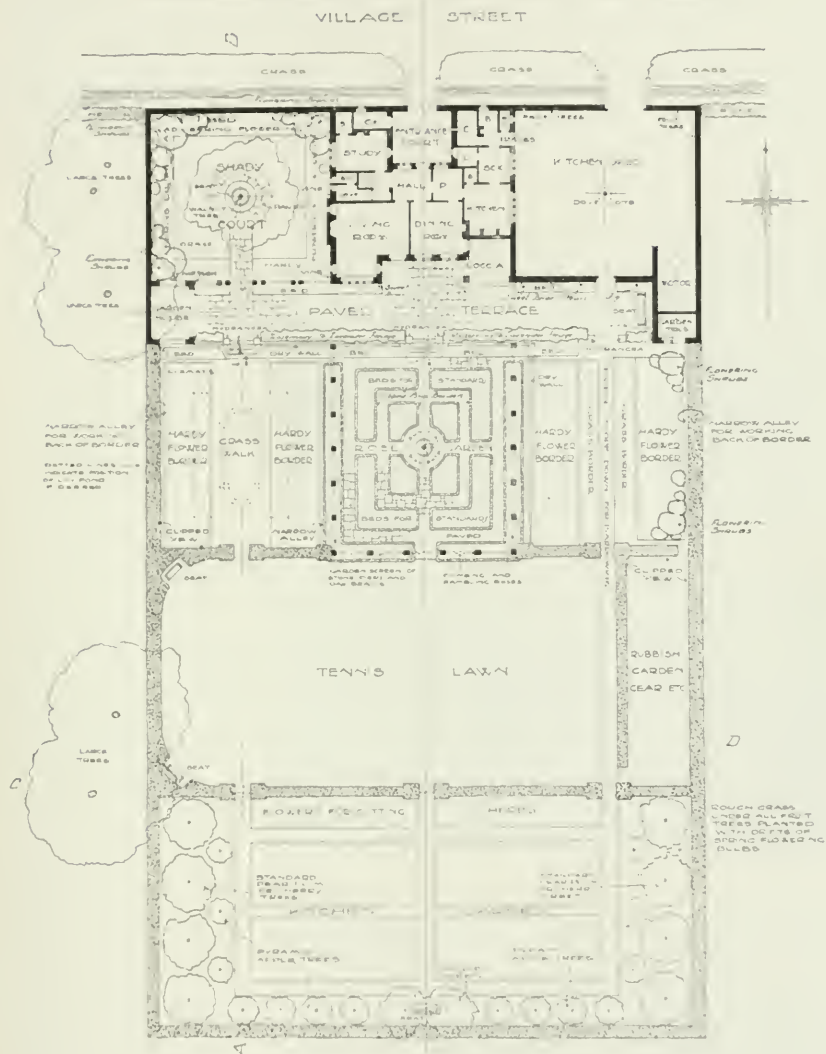


DESIGN FOR INTERIOR OF COUNTRY COTTAGE
BY H. COLLINGS



A COUNTRY COTTAGE AND
GARDEN DESIGN BY CLAUD J. KAY.

SCALE OF 10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 FEET



BLOCK PLAN OF COUNTRY COTTAGE AND GARDEN DESIGNED BY C. J. KAY

Country Cottages

elevational character. It gives, moreover, the opportunity of adapting the building to the demands laid down by the owner, and should tell a tale of his needs satisfied and his individuality expressed.

A well-known architect once said that the merest glance at the corridors on a plan showed him at once if its author were a good planner or not. In no class of building perhaps does this canon hold

good more than in the planning of cottages, where access from room to room should be attained at the least possible expenditure of space, and where the corridor cannot, as in larger houses, be effectively utilised as a feature. In many of the designs which have come under notice with those now illustrated the corridor space was wasteful and out of due proportion, and in more than one instance was left indifferently lighted, but in most of those we reproduce

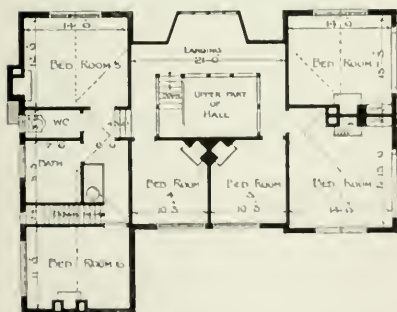
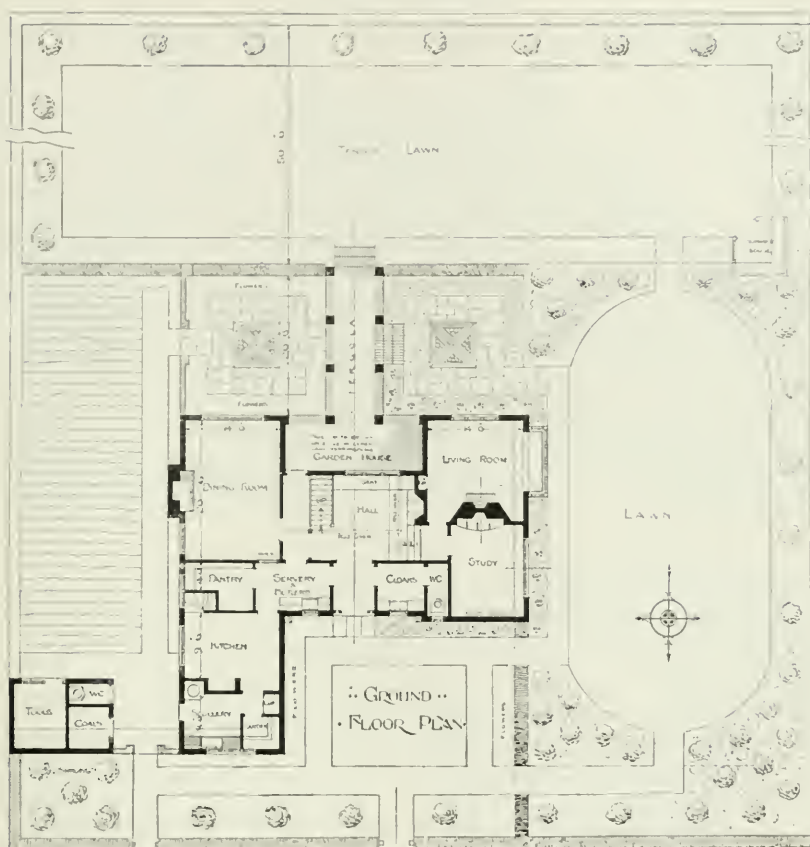
the point has been well met.

Those who show on their first-floor plans the positions of the beds are to be commended for realising that if a room be planned for the main purpose of holding a bed it is as well to show where and how the latter has been arranged for. A further need for care and thought asserts itself with regard to the door of the bedroom. This can occupy a wrong position, as where it opens directly on to the bed, or may be hung on the wrong side, in which case it fails when open to screen the room. But even when the bed is in the place assigned to it on plan, and it and its occupant are not baked by the fire, nor the latter undergoing the certainty of pneumonia from an indifferently fitting window close at hand, or perhaps open window, how many architects think out, as they should, the position of the washhand-stand, the dressing-table, and the all-important wardrobe? Fewer still there are who contrive an inexpensive but pleasantly designed hanging cupboard in deal, painted simply, in place of the "inlaid mahogany wardrobe to match, Sheraton style," that costs quite twice as much. It seems to be forgotten, over and over again, that in designing a room—any



THREE ELEVATIONS OF COUNTRY COTTAGE DESIGNED BY H. COLLINGS

Country Cottages

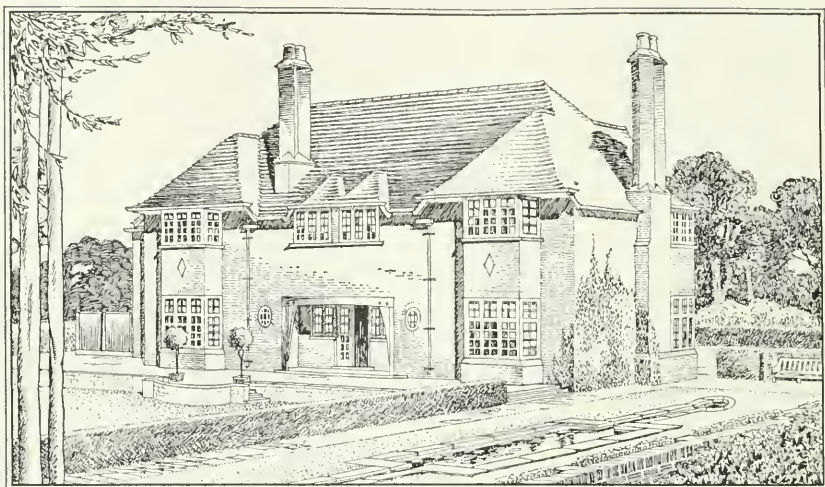


PLANS OF COTTAGE DESIGNED BY H. COLLINGS

room, kitchen, drawing-room, dining-room, bedroom—one should take into consideration the nature, the size, and the position of each and every piece of furniture it is intended to place in it. The dining-room must have its table and its sideboard, the drawing-room its piano, the kitchen its table and dresser. The kitchen especially is apt to receive much less attention than it deserves as a very important feature in the domestic economy. Culinary operations cannot be carried on satisfactorily in a poky, ill-lighted room.

The hall, a descendant of the old house-place or general living-room, is a pleasant feature in such houses as we are considering, and may well be contrived to communicate by a large opening with one of the other rooms, and so to give increased

Country Cottages



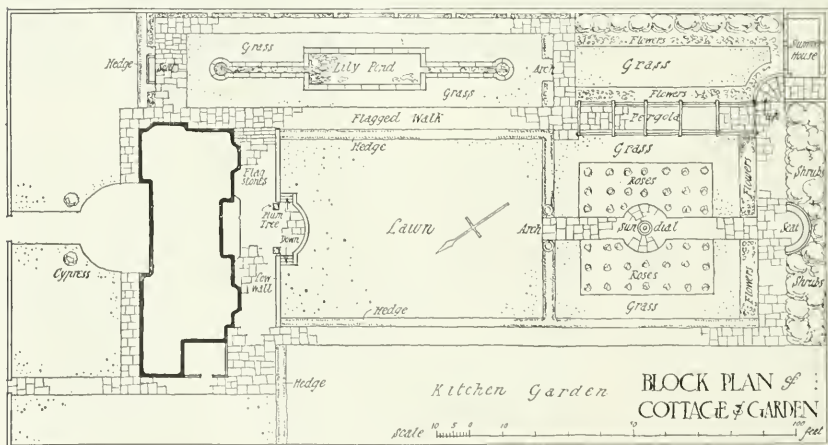
DESIGN FOR COUNTRY COTTAGE

BY J. ALLAN SPEIR

space from time to time, as is shown, for instance, in Mr. Speir's design. Its fireplace is useful as a means of heating the house generally, a specially desirable object in the case of week-end cottages, which are only lived in from time to time, and are likely to suffer from damp and cold in the intervals of occupation. The question of heating such houses as these from one central furnace hardly receives the share of attention it deserves. Still,

bearing in mind economy, it is possible to arrange inexpensively for some simple form of apparatus needing little attention. It may be done either by a small boiler (fed in part by the refuse of the kitchen, and so also serving the useful purpose of a destructor) or by one of the hot-air systems so common on the Continent.

In close connection with the hall comes the consideration of the staircase. The position of this,



PLAN OF COTTAGE SHOWN ABOVE, WITH GARDEN

Country Cottages



PLANS OF COTTAGE DESIGNED BY J. ALLAN SPEIR

its arrangement and contriving, form one of the most fascinating parts of the architect's work. Many of the plans we have examined show that this has proved one of the most difficult problems, and the number of staircases with impossible head-room and with treads too narrow and risers too high was curiously large. A separate staircase for the servants' use need not occupy much space, nor involve much additional cost, and where the hall is really used as a sitting-room it is desirable to arrange one. Its provision avoids the unpleasantness of the maid-servants when "doing the bedrooms," or, later on, when going up at night to their own rooms, having to pass through the family circle. Mr. Collings has arranged this feature well and simply, and has also contrived that the maids' bedroom should be well shut off from the family rooms on the first floor. This is always advisable, and especially is it so with regard to the bathroom, the central and convenient position of which is of importance. It is, by-the-by, always as well to plan this room as large as possible. It may be, indeed, of more size than one would at first think was in proportion to a small house, seeing that in the generality of cases it has to serve also as a dressing room, which is otherwise ruled out on the score of cost. It is possible to arrange that, if the heating-boiler referred to above is introduced, it shall be used—and not the kitchen-range—for a hot-water supply, which would have the great advantage of being constant. For it should be remembered that the kitchen of a cottage serves as the sitting room for the maid-servants, and that such a fire as is needed to heat the boiler efficiently could in that case be dispensed with at times, and thus allow of their sitting in a not overheated kitchen.

A veranda is almost a necessity for a country

cottage, and should be of sufficient width to allow of meals being served in it, as in the designs of Mr. Collings (who, indeed, calls it a garden-house), Mr. Kay, and Mr. Urquhart (p. 217).

Balconies are difficult to arrange satisfactorily, if only from the fact that their position should be such that only the window from one bedroom gives on to them, for obvious reasons.

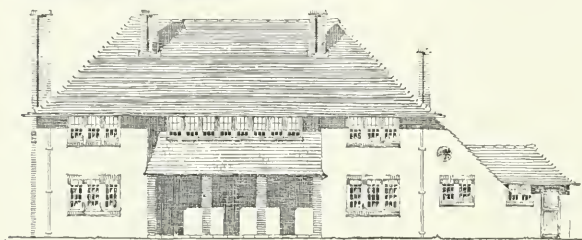
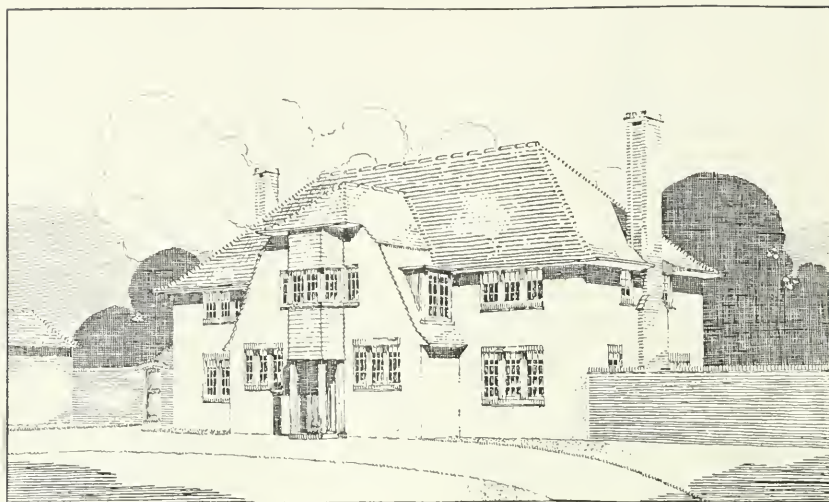
The bicycle-room—a quite necessary adjunct of every cottage—should be so placed that its door gives into a yard, or is otherwise commanded by the house. It has been known that a bicycle-house (too easy of access from the garden and the road) has been found in the morning with its door open and its contents gone.

Amongst the first considerations in commencing a design is one following closely upon two points already referred to, namely, climatic conditions and cost, and that is the nature of the material of which the cottage is to be built. Climate and the conditions of the particular part of the country in which the building is, to be placed have in every case



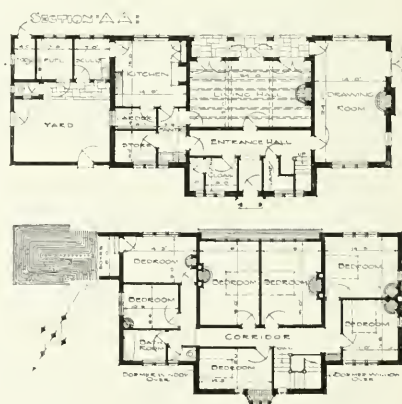
DETAIL OF COUNTRY COTTAGE DESIGNED BY J. ALLAN SPEIR

Country Cottages



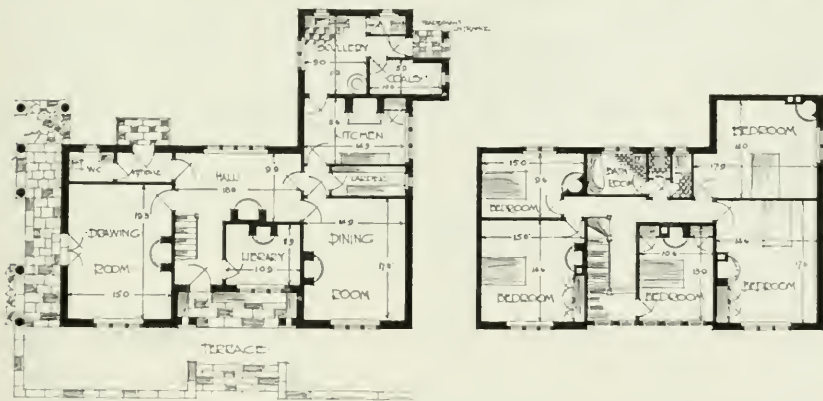
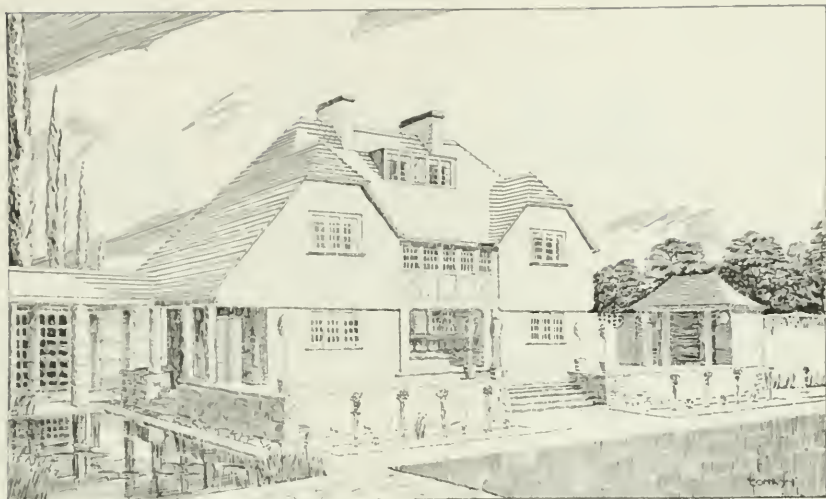
bright-red machine-made kind. Nor, if an outside plaster face be employed, need it necessarily and invariably be of cement rough-cast. There is always the variation possible of using a roughly plastered—in fact, “rough-floated”—and not pebble-dashed finish, to say nothing of incising the

already created local traditions which indicate the best and most efficient methods and materials for its construction. We shall find that for the building of our walls we have at our command brick in the south and part of the middle portion of England, stone in the north and west and in the neighbourhood of the Cotswolds, flint in Suffolk and East Anglia, and timber pretty nearly throughout England. Mr. Sydney Jones's map in the Special Spring Number of *THE STUDIO* showing the geological formation of our country, and the building materials dictated by it in different districts, will be found full of suggestion as to the selection of the true local methods. The use of rough-cast seems to be popular with those who have sent us designs, but there are indications that the reign of this not very inspired material is coming to a close. Local bricks of good mixed colour, sand-faced bricks and those of less than the ordinary 3-inch thickness, are finding favour in place of the monotonously



PERSPECTIVE, ELEVATION, AND PLANS OF COUNTRY COTTAGE DESIGNED BY FRANK L. W. CLOUX

Country Cottages



DESIGN FOR COUNTRY COTTAGE

BY WALTER G. WHINCOMB

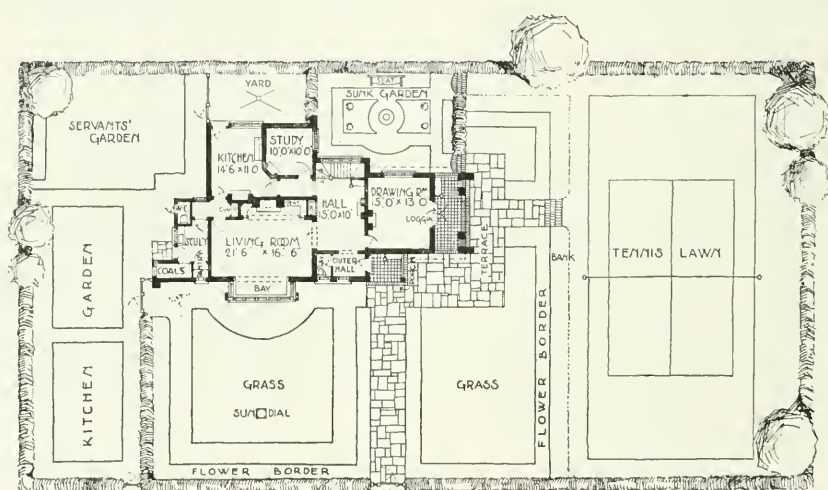
plaster-face Sussex fashion with patterns, as shown, for example, in Mr. Sydney Jones's sketches of cottages in Clare.

For the roofing material the range of choice seems at first glance a limited one. But yet what possibilities of selection there are in the various sizes and makes of tiles—square, scale shape, pan-tiles, and the rest—and in their various colours from a gay red to sombre brown! For slates the ordinary Welsh need not be the only choice. There are at one's disposal the grey of Cornwall, the green of

Westmorland, the mixed tints of the Welsh or English rustic slates. Thatch, again, which Mr. Kay has introduced so effectively for the roofing of his pretty cottage, may, as best suits the design and the effect sought for, be of oaten straw, or wheat, or rye, or reeds.

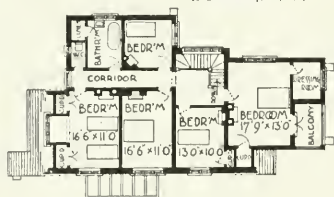
We have in this article touched on the chief points which call for consideration in the designing of a cottage, but it is hardly necessary to say that nowadays an architect is often called upon to exercise his judgment in regard to details connected

Country Cottages



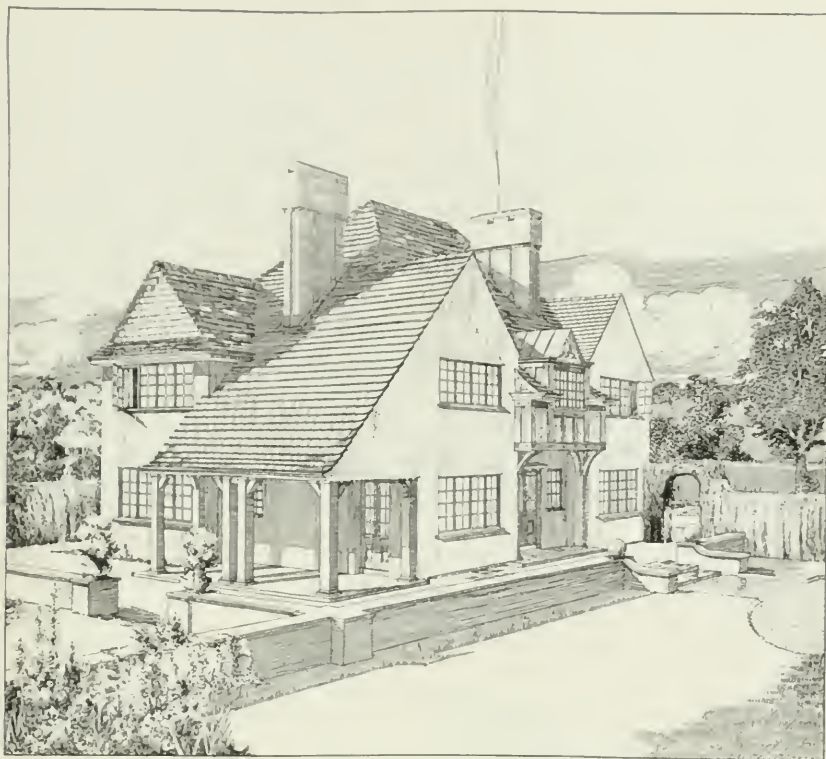
GROUND PLAN.

SCALE 10 5 0 10 20 30 40 50 60 70 FEET.

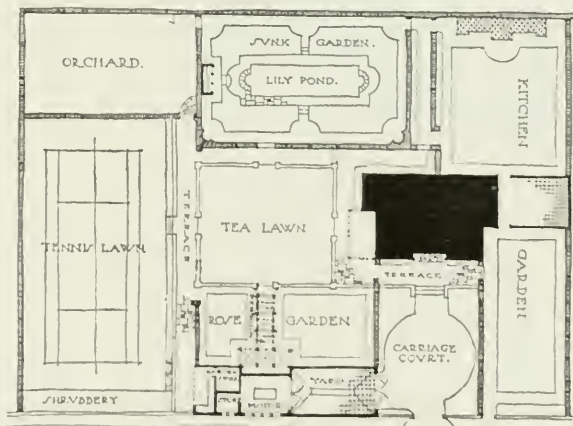


PLAN OF FIRST FLOOR.

Country Cottages



with the lighting and draining of a house, and especially with the decoration of the interior, which, in fact, is coming to be more and more regarded as a function which he is especially fitted to perform. We do not propose to enlarge upon these matters here, but it is worth while pointing out what is after all very obvious, that simplicity should in all cases be the keynote in the internal design of a cottage, as it should be of the exterior, for nothing is more objectionable than the attempt to imitate in dwellings of this character the

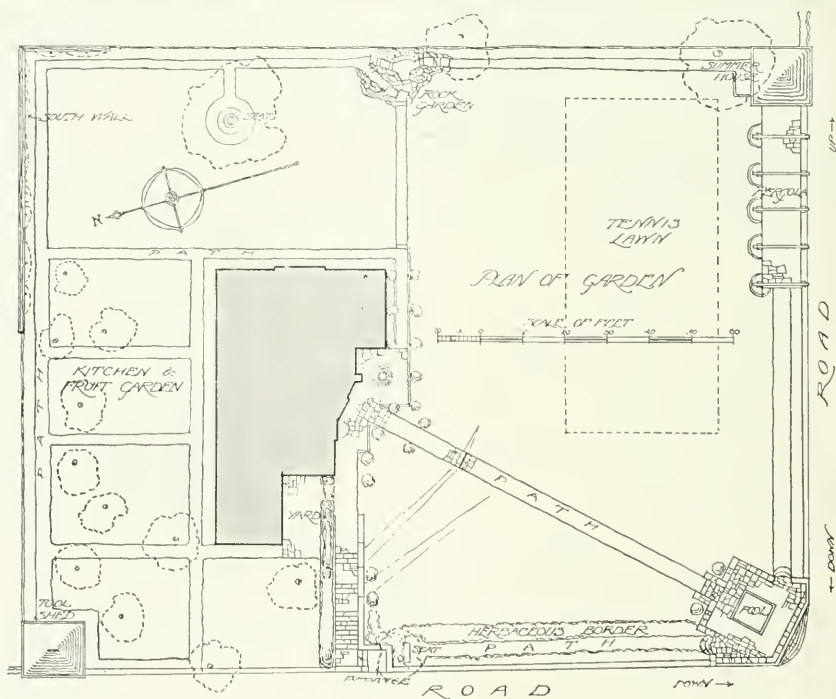


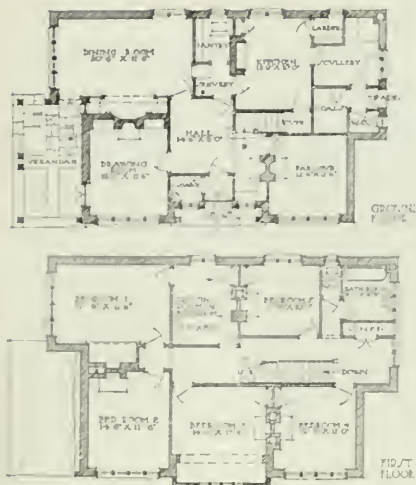
DESIGN FOR COUNTRY COTTAGE

(Floor plan on p. 219)

BY R. D. URQUHART

Country Cottages





PLANS OF COUNTRY COTTAGE DESIGNED BY R. B. URQUHART

features appropriate to houses of a larger kind—to make them miniature mansions, as it were.

PEASANT ART IN RUSSIA

The next volume in the series of Special Numbers of *THE STUDIO* dealing with the Peasant Art of Europe will be devoted to Russia (*i.e.*, Great Russia, the Ukraine or Little Russia, Russian Poland, and Lithuania), and will be ready for publication about the end of September. The interest taken in Russian "Volkskunst" is widespread, and examples are eagerly sought after. The Editor of *THE STUDIO* has been fortunate in having had placed at his disposal some of the finest collections of Russian Peasant Art, including those of Princess Sidamon Eristoff and Count Alexis Bobrinski, and has thus been enabled to select for illustration many of the most beautiful and unique specimens of the national art. These include examples of woodwork, metalwork, jewellery, pottery, glassware, lace, embroidery, furniture, domestic utensils, ecclesiastical objects, and peasant houses, while one of the most interesting sections of the book will be that dealing with the national dress. The illustrations will number upwards of five hundred, of which several will be in colours, and articles will be contributed by Princess Sidamon Eristoff, Mm. N. Bilchevsky, M. Brenstejn, and other authorities. A French edition will be published at the office of *THE STUDIO* in Paris, 50 Chausée d'Antin.

ANTICOLI CORRADO, A TOWN OF MODELS. BY FRANK HYDE.

PERCHED high up on the very apex of a conical mountain of 2000 feet is a little town called Anticoli Corrado, not more than two hours and a half by train from Rome. It is the home of the artist's model: when the season is over, and the painters have deserted their studios for the fresh air of the mountains, the model also hurries off to his mountain home to help get in the harvest of grain and grapes, and at the same time renew the health and vigour which he has to a certain extent lost by constant hard work in the overheated studios of the capital.

It was because I could find no suitable model in Capri that I packed up my painting traps and started for this veritable artists' paradise, where, I was told, every one of the inhabitants was a model, and I should be able to get what I wanted.

It is a most romantic spot this Anticoli Corrado, a conical mountain with a mediæval town on the summit, rising abruptly from a valley richly cultivated, through which runs a river containing some splendid trout. Looking at the town from the valley you wonder how on earth you are going to get up there, especially after a glance at the splay-



PLANS OF COTTAGE DESIGNED BY RONALD A. DUNCAN

Anticoli Corrao



VIEW OF ANTICOLI CORRAO

PHOTOGRAPH BY FRANK HYDE

wheeled trap awaiting you, tied up with bits of string and wire, and drawn by a miserable skeleton of a mule; but get there you do, and a most delightful drive it turns out to be. I arrived late at night; the full moon was just showing up from behind the old castle tower, throwing a tender light over the grey-gold of the harvest that covered every available spot on the precipitous slopes of the mountain, whilst the fireflies under the shadows of the old grey walls made little ghostly streaks of dancing light.

Arriving at the low, dark archway that gives entry to the town, I descended from my trap, and after mounting innumerable steps and stairways reached at last the old ruined castle, part of which is now used as a pension. Here I found fifteen or twenty artists of all nationalities already installed. It was the simple life here with a vengeance—no luxuries, in fact for the first few days breakfast consisted of brown bread and a bowl of hot goat's milk; the succulent rasher was only a thing to be dreamt of. Quite the Latin Quarter type of artist

was in evidence—plenty of dark flowing hair and *négligé* ties. There were also writers, poets, and sculptors, but no strangers whatever, no trippers—they never come here. After dinner other painters and their wives would drop in, which meant, of course, an impromptu dance to be held in the banqueting hall of the old castle, a vast, heavy oak-beamed room, the mysterious shadows of which the two swinging smoky paraffin lamps failed to penetrate.

There must have been quite fifty or sixty artists and their wives in the town,

so that it was decided to give a carnival, to be carried out as only a community of artists could carry it out. The costumes were to suit the picturesque surroundings of rocks, vines, and olive groves; the garnered harvest that lay heaped up under the century-old olive-trees was to form part of the setting of the picture, the whole scene lit by the harvest moon.

The wine-god Bacchus was to be chief of revels, attended by nymphs, fauns, and satyrs. An ideal spot was chosen in an olive grove, high up on the



THE OLD CASTLE YARD, NOW THE PIAZZA, ANTICOLI CORRAO. PHOTOGRAPH BY FRANK HYDE

Anticoli Corrado



OXEN TREADING THE CORN ON THE OUSKIRTS OF ANTICOLI CORRADO
PHOTOGRAPH BY FRANK HYDE

mountain overlooking the valley. Festoons of arbutus and myrtle were hung from tree to tree, small temples were fashioned out of green foliage, from which the red wine was dispensed gratis, in the name of the wine-god, by shepherds whose loins were girt with goat-skins.

The eventful evening arrived. All being ready, a bullock's horn was sounded from the summit of the hill. Suddenly in the distance came the clash of cymbal and the sound of pipe, followed by singing, shouts of laughter, and the blowing of Neptune's conch shells. Then this wonderful procession came winding slowly up the hill, threading its way between rocks and trees, headed by dancing fauns and satyrs waving flaring torches which threw a weird red glow over the fantastic scene. Next came four huge, sleepy old oxen, their massive necks garlanded with flowers, and drawing an ancient-looking wooden sleigh actually in use at the present day. On this was a cask decorated with vine leaves, astride of which sat Bacchus; on either side danced nymph and faun, god and goddess. Following these came ancient goatherds driving flocks of goats, then a crowd of boys, their naked brown bodies wreathed in flowers and gleaming in the torchlight. Such types for an artist! It was so real, and the surrounding landscape so

appropriate, that one quite forgot one was looking upon anything but an actual revel of the old Roman days. A tall young fellow, the son of the Italian artist Correlli, took the character of Acteon, his figure looking like a bronze statue.

Of course all the models were in evidence. Foremost was the well-known Gigi Moro, playing his *sampone*, a species of bagpipe—a splendid type! A short time ago he was commanded to play before the Queen of Italy. Gigi Moro was the favourite model of the celebrated artist Michetti.

Amidst shouts and clash of cymbal the procession wound its way among the olive-trees to the top of



GIGI MORO, A CELEBRATED ROMAN MODEL, IN NATIVE DRESS, WITH HIS "SAMPHONE," OR BAGPIPE. PHOTOGRAPH BY FRANK HYDE

Anticoli Corrado



A MIDDAY REST IN THE FIELDS OUTSIDE ANTICOLI CORRADO. PHOTOGRAPH BY FRANK HYDE

the hill; here Bacchus addressed his retinue, who then dispersed among the trees. Try to picture to yourself those groups of fauns, satyrs, and nymphs, scattered about under the olives, the warm air, heavy with the scent of flowers and grain, and over all the soft light of that harvest moon; then at a little distance, lit by flaring torches, a circle of brown-skinned, garlanded boys and girls dancing a wild dance to the weird music of the old shepherd's *sampone*, accompanied by the rhythmic beat of the onlookers' big brown hands, and you have a picture not to be met with or equalled anywhere save at Anticoli Corrado, at the foot of the wild, majestic Abruzzi.

Crowds of natives in their own picturesque costume added to the scene, dancing being kept up till dawn on an ancient threshing-floor, no doubt used for this purpose many a time in the olden days. The natives are so primitive in their ways that all their harvesting implements are fashioned out of wood cut in the surrounding forests; the ploughs are most primitive in form, the corn thodden out by the unmuzzled ox, then winnowed by the

summer's breeze, and ground into flour in large wooden mortars by massive pestles.

Towards evening, as the sun sets, hundreds of peasants come down into the town from the mountains driving oxen, pigs, and goats, into what was once the castle yard, the donkeys and mules laden with grain carried in tub-shaped panniers. A sight also worth seeing are the girls who come at this hour to the fountain in the piazza, carrying their wonderful-shaped copper pitchers, each girl waiting her turn, laughing and joking

with the artists who assemble there to choose their models. Such colour! Such marvellous types! All with a natural grace that defies description. Can you wonder at the fascination and charm this place has for the artist?

In the town, of course, there are no roads, only steep, narrow steps twisting and turning in every direction, giving glimpses of wonderful ancient doorways and heavy panelled doors, studded with large square-headed iron nails, wrought-iron locks and fastenings hundreds of years old, for each of



CARRYING STRAW ON MULES TO THE TOWN

PHOTOGRAPH BY FRANK HYDE



"ON THE ROAD"

FROM A LEAD-PENCIL DRAWING BY SYDNEY JOSEPH

these fortified towns on the mountains was in continuous warfare one with the other.

There is no begging, no pestering the artist as at other places. Most of the painters work out of doors, painting the nude in the open air under the vines; it is very seldom that a studio is used, although they can be got at a reasonable price—say 20 francs a month.

Of course there are no shops, no *cafés*, the only meeting-place being a little tobacco-shop kept by two dark-eyed sisters, once models. The place is so small, however, that you prefer of an evening to sit outside and drink your glass of *Proton*, watching the endless procession of picturesque figures pass before you; only you must beware of the pigs that are rushing about by hundreds! Every one owns at least six, and they may knock you over, table and all! I've often seen a tiny child of five on its way home take a double hitch with its little fist round the family pig's tail and be hauled through the *Piazza*, followed by the admiring family, all heavily laden with implements of the field and gleaned corn.

Yes! *Anticoli Corrado* for the artist takes a lot of beating!

F. H.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The death of Sir Lawrence Alma-Tadema, R.A., at the age of seventy-six, has removed an artistic personality who formed one of the chief links with the traditions of Victorian academic art. Sir Lawrence inherited from his Dutch ancestry a great delicacy and exactness of execution and that appreciation of the beauty of material surfaces which is so characteristic of the *petits maîtres* of Holland. He became an Associate of the Academy in 1876, and an Academician in 1879. In 1890 he received knighthood, and the Order of Merit in 1905.

An artist who has cultivated an original vein with the blacklead pencil is Mr. Sydney Joseph, two of whose drawings for illustrative purposes we are giving herewith.

Not for a long time has there been an exhibition of more exquisite pencil and chalk drawing than Mr. S. J. Peploe's at the Stafford Gallery. The touch of this artist with the crayon is almost as full



"A PROPHET." FROM A LEAD-PENCIL
DRAWING BY SYDNEY JOSEPH



"THE MISSION OF ST. AUGUSTINE" DESIGN FOR MURAL PAINTING

BY GEORGE H. DAY

of meaning as was Whistler's, and is a little more virile; its characteristic is that it has the same extraordinary suggestiveness and economy.

We are reproducing this month a few of the designs for mural paintings which figured in the exhibition of such works recently held at Crosby Hall. In our brief note on it last month we spoke of the display as a whole as disappointing. It was so because many of the competitors failed to realise how different are the demands made upon the artist in the case of permanent mural decoration from those he must respond to in the creation of a poster or a large exhibition picture of decorative intention. Decoration in the shape of a permanent work of mural painting must be subservient to an architec-

tural scheme, and its first business is to make itself a part of this scheme in feeling. This was the point which seemed to be missed in the character—poster-like, too naturalistic, or otherwise inappropriate—of many of the works exhibited. The selection we now give represents some of the best designs for their purpose which were on view.

At the Walker Gallery Mr. Jack B. Yeats has been holding an exhibition of pictures from the West of Ireland. Mr. Yeats is successful as an artist in attracting us where many artists, more highly equipped, technically fail; his art always speaks of a very close and sympathetic contact with the scenes of life with which it deals.



DESIGN FOR MURAL PAINTING "THE MEETING OF CATHALAN AND EMBER" BY COLIN RAE, A.R.C.A., AND "CATHALAN AT ROSSAULT" BY A. COOTER, A.R.C.A.

Studio-Talk

The Royal Society of Miniature Painters' seventeenth annual exhibition, held at the galleries of the Old Water-Colour Society in July, proves the art of miniature-painting to be advancing in England. Two dangers beset this art at the present day: that of becoming photographic in character on the one hand or too sloppy and sketchy on the other. It claims much more precision and exactness of touch than some of its most inspiring executants to-day seem willing to give it; the difficulty is to work with the necessary exactness and closeness without overlabouring and destroying the freshness of bloom in colour which it is the peculiar genius of this art to secure. A fine sense of what is pictorial is a necessary adjunct of the equipment of the miniature-painter. We have been influenced by evidence of the possession of this sense, even where perhaps in one or two instances there have been faults of exe-

cution, in naming the following works in the recent exhibition: *She Gives a Side-Glance and Looks Down*, by Isabel F. Doughton; *David, Son of the Rev. Maurice Peel*, by Nellie Hepburn-Edmunds; *Youth*, by E. M. Hinchley; *Portrait Study*, by H. M. Kempthorne; *Sleeping Child*, by B. Norriss; *Marion*, by A. C. Rapley Wood; *A Study*, by Mary Bridgman; *Mrs. H. H. Machan*, by Dorothy P. Ward; *Mrs. M. and Daughter*, by I. Buchanan; *Dorothy*, by R. P. Martin; *Souvenir*, by E. Thornton-Clarke; and *Mrs. Robert Pell*, by E. Palmer. The sculptured gems by Isabel F. Doughton in this exhibition deserve special mention.

The fifth London Salon of the Allied Artists' Association at the Royal Albert Hall last month showed an advance upon previous exhibitions; apparently it has been taken more seriously, or



"ÆNEAS AND HIS CHIEFTAINS AT THE SHRINE OF CERES, AFTER THE FALL OF TROY": DESIGN FOR A MURAL PAINTING IN A BOYS' SCHOOL. BY F. CAYLEY ROBINSON



DESIGN FOR A MURAL PAINTING: "NATIVITY"

BY E. L. A. APPLEBY, JESSIE BAYES, AND W. B. SAVAGE



DESIGN FOR A FRIEZE IN THE ENTRANCE HALL OF THE OLD KENSINGTON STREET POLYTECHNIC. BY WINIFRED STAMP



WORK-TABLE IN ENGLISH OAK,
LINED WITH ROSEWOOD AND IN-
LAID WITH BOX AND EBONY.
DESIGNED AND EXECUTED BY
A. ROMNEY GREEN

the less worthy contributors, after the sensation of a first opportunity of showing works which never should be shown to any one but relations, have fallen away. The hanging committee had the benefit of Mr. James Pryde as chairman; and the exhibition was certainly less wearying in character than upon any previous occasion.

The examples of furniture by English craftsmen which are here shown illustrate that careful attention to nice proportion and an almost exclusive use of straight lines which have been among the distinguishing features of contemporary design in woodwork for some time past. The sideboard by Mr. Hamilton T. Smith avoids rather cleverly, without an undue straining after novelty, the conventional form usually associated with this familiar item of dining-room equipment. It is also

a departure from the alternative dresser, so many versions of which, commonly adaptations from the seventeenth and eighteenth centuries, are to be seen nowadays. Mr. A. Romney Green, in his oak china cabinet (p. 231), makes use of the divisions of the glazing for the introduction of inlaid decoration, and in his oak work-table box and ebony in dice-like formation give needed relief to a very simple form. In his cabinet (p. 231) Mr. Ambrose Heal exhibits his acute sense of the value of neatly applied touches of ornament by happily placing his inlaid accents of box where the ebony rails of the glazed doors intersect. Not unlike English oak in general appearance, bean wood is rather richer in figure and seems to call for little enrichment beyond the relief natural to itself, and it is in the realisation of this that the designer of this cabinet has been so successful.

The reproduction of Raeburn's *Portrait of a Gentleman*, which forms a supplement to this number, is not in scale much below that of the original chalk drawing. It shows how independent of the dimension to which he was working were the essentials of the master's style, and what an integral part of his genius was the gift of character-reading.



SIDEBOARD IN ENGLISH WALNUT, WITH BRASS HANDLES. BY HAMILTON T. SMITH



(By permission of
Messrs. Dowdall)

PORTRAIT OF A GENTLEMAN
FROM A CHALK DRAWING BY
SIR HENRY RAEBURN, RA



CHINA CABINET IN OAK. DESIGNED AND EXECUTED BY
A. ROMNEY GREEN

M. Léon Bakst's drawings and designs for the Russian ballets exhibited at the Fine Art Society's galleries do not attempt to conceal the sources of their inspiration, which include everything from Greek and Assyrian design to Aubrey Beardsley; but from whatever quarter the artist has received an influence, in each case it becomes merely an element of something intellectually and emotionally his own. His colour has something of the passionate intensity of the Russian dance, and his sense of form expresses itself with a verve and delicacy corresponding to the technique of the great school of dancers whose fame he has helped to build up by the imaginative setting his art has provided for their own.

Mr. Malcolm Arbuthnot's collection of camera portraits of contemporary artists, exhibited last month at the Goupil Gallery, was very interesting as a record of some of the most distinguished personalities in art to-day. It contained some

extremely beautiful examples of negative-printing, the qualities of the blacks in many cases rivaling the charm of the effects attained by the masters of lithography and etching.

By not being strictly logical in his following of nature, Mr. Philip Connard, recently exhibiting at the Leicester Galleries, achieves some very powerful effects. He retains upon foliage, and water, and other incident of landscape that intensity of light which wet surfaces create in the sunlight after a passing summer shower, and the mood of this weather is intensely impressive. It imparted an immensely sparkling and taking quality to his exhibition, but it is possible that in retaining this glistening effect upon everything under every condition of weather this very agreeable impression upon the senses of the spectator would not endure.

The Copyright Act, 1911, which received the Royal assent last December, came into force at the beginning of July, and it may therefore be as



CABINET IN BLACK BEAN WOOD, WITH EBONY AND
BOXWOOD ENRICHMENTS. DESIGNED BY AMBROSE HEAL

well to recapitulate briefly its chief provisions in so far as they concern works of art, which now include architecture of an artistic character and works of artistic craftsmanship. No formalities such as registration are now required to establish or enforce copyright, and when selling a work the copyright will remain with the author unless expressly assigned; hence there is now no need to reserve copyright as under the old law. Even the signing of a work of art is not imperative, but it will always be advisable, because under Section 6 the signature or other indication of the author's name raises a presumption of authorship. Copyright in an engraving, photograph, or portrait executed to the order of another person for valuable consideration belongs to that person unless otherwise agreed. The term of copyright fixed by the Act is the author's lifetime and fifty years after his death, but Section 5 (2) provides that where the author is the first owner of copyright his power to dispose of it except by will shall be limited to his lifetime and twenty-five years after, the remainder of the full term devolving upon his legal personal representatives. Moreover, Section 3 in effect gives a right of reproduction to any one after the lapse of twenty-five years from the author's death on complying with certain formalities and payment of royalties. An assignment of copyright must be in writing signed by the owner or his authorised agent. By Section 24 works of art in which copyright subsisted immediately before the Act came into operation acquire the longer term of copyright and other benefits conferred by the Act; and where the copyright has already been assigned the author will become entitled to it during the remainder of the term after the expiration of the term allowed by the older statutes, but the assignee can prolong his tenure of copyright on certain conditions. The

remedies for infringement are set forth in Sections 6-10 (Civil Remedies) and Sections 11-13 (Summary Remedies). An injunction only and not damages can be obtained against an innocent infringer, and in the case of architecture the remedies do not extend to the demolition or stoppage of a building in course of construction which infringes copyright.

PARIS.—Our coloured plate, *The Beach*, is from a little water-colour sketch by that very versatile French artist A. Roubille, whose weekly covers and witty interpretations of events and humorous observations are well known to all readers of the journal "Fantaisie." M. Roubille is a prolific worker, and one can in no way assign to him or his work any following of past or present masters. Though he is better known for his drawings of the jocular side of Parisian life, his work in a more serious vein is equally personal and



"AN OLD WOMAN"

(See Paris Studio-Talk, p. 235)

BY JULIUS SCHRAG



THE BEACH. FROM A WATER-
COLOUR SKETCH BY A ROUBILLE.



"AN INTERESTING BOOK"

BY JULIUS SCHRAG

distinguished. Nothing escapes his observant eye that has the slightest possibility for a note or suggestion of colour, and his studio folios bear witness to an ample fund of arrested thoughts for after-use.

Amongst artists in Munich whose work within the last few years has been gaining a wide appreciation the name of Julius Schrag figures prominently. The two works here reproduced, *An Interesting Book* and *An Old Woman*, are typical examples of his art. Schrag, who is a native of Nuremberg, where he was born in 1864, studied at the Art Academy in Munich as a pupil of Wilhelm Diez, for whose enthusiasm and inspiration he has a memorable appreciation. In 1904 Schrag was able to realise a long-felt desire to visit Holland, where the works of Israels and particularly those of Maris awakened a kindred art spirit. Two of his pictures completed while there gained for him the Austrian State silver medal and the gold medal at the last International Exhibition in Munich. Lately a few months spent in Paris have done much to invigorate his art and open up a world in which there is

much still to achieve and conquer. With his ability and thorough training, based on the Old Masters of the Netherlands, and his ever-broadening outlook, the near future promises some notable work from his brush.

With the closing of the annual Salons the art season of Paris comes to an end, to be resumed with the opening of the Salon d'Automne. For those who are interested in the craft of needlework an exhibition now being held at the Musée Galliera offers material for study. The original intention was to make it international, but as this demanded more space than could be afforded, it was restricted almost wholly to work of French origin. The exhibition will remain open till the end of October, and I hope before then to speak of it at greater length.

The two etchings, *A Mill, Avila*, and *A Plateresque Doorway, Burgos*, of which reproductions are given among our illustrations, are from a collection of recent prints by C. K. Gleeson. Mr. Gleeson is one of the younger American etchers in Paris whose work within the last few years has shown a rapid advancement. In all his many drawings and plates brought back from a sketching tour in Spain his progress is most markedly evident, each one evincing a less timid technique and a surer belief in his own outlook and personal development. Mr. Gleeson has a fine sense of the æsthetic, and this added to a growing sense of the dramatic, which is apparent in some of his Spanish plates, more than promises another recruit to the roll of prominent American etchers.

E. A. T.

In connection with the recent Salon of the Société des Artistes Français at the Grand Palais the medal of honour for painting has been awarded to M. Paul Chabas for his two works, *Matinée de Septembre* (reproduced in the last number of THE STUDIO) and *Portrait de Mme. Aston Knight*.



"A MILL, AVILA"

FROM AN ETCHING BY CHARLES K. GLEESON

M. Chabas received 220 votes out of 359. M. Jarraud was awarded the medal of honour in the class of engravings and lithographs, but in the classes of sculpture, medals, and architecture this *récompense* was not awarded.

Mr. Myron Barlow and Mr. R. C. W. Bunny are among the new *Sociétaires* of the Société Nationale des Beaux-Arts, and Mr. Arthur Rackham, and the Spanish artists, MM. Sert and Valentin de Zubiaurre, have been elected *Associés* in the class of painting. Mr. Herman A. Webster has been elected an Associate in the engraving section, and Miss Jessie M. King in the decorative art section.

BERLIN.—The visitor who knows how to discriminate the good among a mass of indifferent work can find a number of noteworthy sights in the Grosse Berliner Kunstausstellung this year. There are, indeed, no surprising revelations, but the general impression is that modern teachings have had an enlivening

influence. Monotony is avoided in these galleries by a non-stereotyped programme. Painting, sculpture, the graphic arts, and architecture co-operate in offering novelties, and it has also been deemed expedient to arrange a special show of German town-pictures, "one-man" exhibitions for several Berlin painters, as well as for Gari Melchers and Gerhardt Janssen, and extra sections for wood-sculpture and Berlin posters. The town-painters deserve their success for selective qualities as well as for attractive facture. They have created a display of German landscape flattering alike to the picturesque and to the idyllic charms of the Fatherland. Gustav Schönleber stands foremost in mirroring peaceful old Southern towns which cluster confidentially round rocky river-beds. His only compeer is Hans Thoma, who has more and more restricted his production to his Black Forest plains and mountains. Ernst Liebermann's *Nymphenburg* is a nocturne full of the tremulous fascination of moonbeams, and his *Landshut* gives a taste of Bavarian town individuality. Richard Kaiser has finely grasped the sense of vastness in the Elbe district, and Fr. Kallmorgen as an inter-



"A PLATERESQUE DOORWAY, BURGOS."
FROM AN ETCHING BY CHARLES K.
GLEESON

(See *Paris Studio-Talk*, p. 225)



"COMPANIONS OF SLEEP"

(Grosse Berliner Kunst-Ausstellung)

BY SEBASTIAN LUCIUS

preter of cloud and harbour has enriched his repertoire of motifs and method of expression.

The Berlin painters move within an everyday sphere. Only before the pictures of Alfred Mohrbutter, with their finely differentiated values and their aura of psychic delicacy and mystery, do we come in touch with an interesting personality. Hans Looschen is busy in different fields, and evinces pictorial abilities, but even his historical mural paintings rouse no deeper interest. Hans Hartig has composed a thrilling drama in his *Stormflood Cycle*; we feel a throbbing pulse, but no deliberate largeness of conception. Eichhorst is somewhat disappointing in his solid peasant-pictures, and Herbert Arnold arouses interest by a certain romantic originality without reassuring of great expectations. As portraitist Schulte im Hofe gives proofs of distinction, but his colour is somewhat livid. Fritz Burger endeavours to assimilate French methods, and it remains to be seen whether his temperament and taste will succeed in a personal manner. In landscape Ernst Kolbe's work, in spite of sketchiness, displays largeness of conception and serious colour-melodies.

Paul Meyerheim has been honoured with a re-appearance of his cycle *History of a Locomotive*, in the possession of the Borsig family, and we enjoy the thoroughness and amiability of a past phase of realism. The art of Gari Melchers, the American Dutchman who has now become a resident of Weimar, cannot fail to set up fine examples of brush-treatment, although it does not reveal a compelling personality. Feminine nudes, Dutch country folk, *genres*, landscapes, portraits, and large religious compositions attest his many-sidedness. In a few instances the artist can lay claim to classicity; among them his *Holland* attains almost symbolic significance by its balance and composure.

The international section contains but few prominent works, and Brangwyn, Le Sidaner, Gaston La Touche, Toussaint, Larsson, and Monnickendam here save honours. We cannot fail to take interest besides in a modernised allegory by Gallhof, in the melancholy tenderness of a *Madonna* by Pühle, in an impressive personification of dream visions by Sebastian Lucius, in Otto Walter's pathetic *Volklied*, and in Pickardt's typification of hopeless existence, which only accentuates the model too much. H. von Bartels, Muhrmann, and Walzer must be noted for energetic realism.

Monumental painting falls rather short this year.



"FOUNTAIN FIGURE"
BY A. LEWIN-FUNCKE



"SALOME." BY HANS DAMMANN

Studio-Talk

The scarcity of good portraiture again becomes evident. If we mention Theodor Bohnenberger, Hugo Vogel, Walter Thor, Meyn, Emil W. Herz, Kiesel, Alfred Hamacher, Hellhof, Toepper, Coschell, Fenner-Behmer, and Hela Peters we have culled the ripest fruits from this harvest. Landscape has again exercised strong fascination, and animal-painters are not scarce. Frenzel and Kappstein have been occupied with ruminants in a landscape setting. Still-life and flowers, too, have found some distinguished interpreters in Carl Albrecht, Tienhaus, Maria Preussner, H. Iversen, E. Hedinger, and H. Lehnert, and the interior in August von Brandis and Elsa von Corswandt.

Fertilising influences of the Secession become evident by the importance attached to graphic arts. Fine examples of some English masters such as Brangwyn, Dodd, Ian and W. Strang, and Legros prove interesting objects of study, and space has been granted to the clever technician and temperamental portraitist Prof. Heinrich Wolff and his school,

and to the refined and fantastic Paul Herrmann. The liberal attitude of the jury is also manifest in a large and entertaining section dedicated to the illustrators. The Berlin poster section attests the talent of Julius Klinger, Lucian Bernhard, Deutsch, and Gipkins. Sculpture maintains throughout a good level. Realism governed by the classic ideal of harmony has helped Constantin Starck, Heinemann, Lewin-Funcke, Wandschneider, Enke, and Cauer to good productions. An original *Salome* by Hans Dammann brings to fruition a modern mode of treating the figure. Attempts to revive the old German art of wood-sculpture have been encouraged, but not with much success until now. Architecture shows progress in country houses, and the influence of Messel is visible in numerous warehouse designs.

The Berlin Secession this year continues its liberalism towards all sorts of expression, but the general impression is not favourable, as a slavish following of foreign methods has produced much harshness of surface and uncleanness of tone, and



"HARVEST TIME"

(Grosse Berliner Kunst-Ausstellung)

BY LUDWIG MUEHLMANN

Studio-Talk

such features are coupled in many instances with unloveliness of subject and inadequate drawing. Several ambitious compositions ought to have met with a rebuff from the jury, yet the striving after greater importance of subject indicates a rise of level. The president, Lovis Corinth, has painted a most original still-life, a *Hymn to Michael Angelo*, which shows the bust of the marble slave of this master surrounded by an abundance of flowers. His predecessor, Prof. Max Liebermann, has contributed a *Corso on the Monte Pincio*, depicting society life in a flood of Roman sunset, and a male portrait of trenchant directness in spite of dull colour.

In landscape we can enjoy the placidity and geniality of Thoma and the resolute crudeness and restlessness of younger men like Theo von Brockhusen and Waldemar Rösler. Max Beckmann gains laurels with his *Portrait of a Young Man*, one of the finest contributions in this show, and one distinguished by natural elegance of pose and by a personal colourism in which rusty red and slate-grey sound peculiar melodies. Hans Meid has mastered the slender voluptuousness of a dying *Lucretia*, and Max Neumann has given proof of

decorative and colour qualities, but not of good figure-drawing, in his *Shipwreck*. Brandenburg exercises mystic fascination with his *Christ appearing to his Disciples*, but derogates his spiritualism by a peculiar choice of abnormal types. An individualistic Pre-Raphaelite like Klaus Richter deserves respect for the intellectuality of his Madonna and the expressiveness of his colour, in spite of modest size.

In portraiture Van Gogh's sad-looking *Arlésienne* interests chiefly by its queer decorativeness and daring colour. Leibl and Alt are delightful in their unpretentious nobility, and Count Kalkreuth's female portrait wins favour by its simplicity. Bernhard Pankok has sent the full-figure picture of the white-haired *Edmund Siemens*. He is somewhat forced in posing, but his virile brush does not fail to grasp characteristics, and seems to evolve plastic form of slow growth out of the paint. *Genre* of the old episode style has quite vanished from the Secession's walls; the artists only vie in naturalism, often seasoned by a flavour of socialism. The healthy influence of modernism is best exemplified in Ulrich Hübner. He has an eye for effective



"HARBOUR IN SPRING"

(Berlin Secession)

BY ULRICH HÜBNER



(Große Berliner Kunst-Ausstellung)

"LANDSHUT" BY
ERNST LIEBERMANN

Studio-Talk

motifs in his harbour-town abode. His *Church in Travemünde*, with the old green spire amid red-tiled roofs, and his *Harbour in Spring*, with its line of queer white gabled houses and closely clipt willows and its wide stretch of water with puffing steamers, claim particular attention. Nudes have found their best interpreters in Emil Rudolf Weiss and Curt Tuch, whose colour, however, is of disagreeable dullness. Ludwig Stutz and George Mosson contribute enjoyable flower and still-life paintings. In sculpture the new names of Wilhelm Lehmbruck, who reminds one of Minne, and of Georg Hengstenberg, who enlivens Quattrocento art, remain in the memory. A. Oppler, Kraus, Kolbe, Langer, and Barlach are also noteworthy.

The New Association of Munich Lady Artists has been exhibiting by invitation at the Schulte Salon, and the display gave evidence of energetic endeavours in modernism. The portraits and the flower and still-life subjects showed decision in colour and brush handling, but reliance on school methods was strongly noticeable, self-confidence being most marked in the work of Eugenie von Piloty, Paula von Blankenburg, M. von

Brockhausen, and Ella Räuber. A comprehensive exhibition of the portraits of the English painter Mr. G. Spencer Watson at this Salon had some instructive lessons for our portrait-painters in regard to fine drawing and tasteful colour, well-chosen pose and careful treatment of materials, yet one could not overlook a lack of temperament and searching characterisation. Unfortunately only one example of Tom Mostyn's refined portraiture of women was on view; on the other hand, his fantastic landscapes were perhaps a little too much in evidence, but some of them impressed one by their loftiness of conception and interesting facture. J. J.

THE HAGUE.—Mr. E. A. Taylor's water-colour drawing *The Edge of the Wood*, here reproduced in colour, was one of numerous items in an exhibition of recent work by him and his talented wife, known to the art world as Jessie M. King, which was held last month in the Modern Art Galleries at Scheveningen, the popular Dutch watering-place near here. The rooms at these galleries were specially arranged to contain a series of Mr. Taylor's water-colours done in France and Scotland, and various examples of



"HYMN TO MICHAEL ANGELO"

(Berlin Secession)

BY LOVIS CORINTH



"THE EDGE OF THE WOOD."
FROM A WATER COLOUR DRAWING
ON LINEN BY E. A. TAYLOR.



"COW RESTING"

BY WILLIAM MARIS

his executed decorative designs for interiors and leaded glass. The drawing reproduced was done on thin linen with transparent washes of colour and a slight introduction of carbon pencil; and the subject is a bit of scenery in the vicinity of Meudon which appealed to the decorative susceptibilities of the artist when on a walking tour in that region recently. In other water-colours of his shown in this exhibition the same combination of transparent washes of colour and carbon lines was employed, but the treatment was broader and the carbon work more emphatic. Mr. Taylor also showed some tempera paintings done on canvas, *The Little God Pan* and *Morning* being notable examples. In addition to the original drawings for her published books "The City of the West," "The Grey City of the North," and "The Book of Paris Bridges," Miss Jessie M. King was represented by a series of water-colours, of special interest being those bearing the titles *The Green Hill*, *The Other Side of the Sun*, and *The Messenger*, which as compared with her early work in the same medium showed much greater strength and at the same time more simplicity of treatment.

AMSTERDAM.—The works by William and James Maris, Bosboom, and Mauve, of which reproductions are here given, were prominent features in an exhibition held in the galleries of the "Arti et Amicitiae" Society in the early months of the present year. The exhibition, which was arranged by the art-dealer Mr. Preyer, of The Hague, was an event of first-rate importance, and as a solemnly beautiful epilogue of the Hague School was at once eloquent and impressive. William Maris's *Cow Resting*, with its remarkably supple modelling, its delicate and luminous coloration, and its air of repose, enriches his artistic *œuvre* by some additional traits of character. Mauve's *A Winter Day* (p. 250), with its cool, silvery light and delicate envelope, and a delightful series of his little rural landscapes with horses and waggons tenderly portrayed in a faintly shimmering, hazy atmosphere, brought into marked prominence his qualities as one of the "little masters."

But the *clou* of the exhibition was James Maris. First there was a series of his early works, which should materially modify our ideas as to his artistic



"MOONLIGHT LANDSCAPE"

BY JAMES MARIS

development, for there can be hardly any doubt now that during his earlier career—that is, before 1870, when he and his brother Matthew were in Paris—this restless seeker had fallen under the spell of the Barbizon school, and notably of Dupré and Daubigny. Then there was a little pearl-grey sea-piece of his dating from 1873, which with its subtle nuances, altogether unusual for "Jaap," seemed quite like a late echo of Corot. But the culminating impression came from his *Moonlight Landscape*—perhaps the most powerful piece of tone-painting ever done by an artist of the Hague School. This work establishes once for all James Maris's rank among these masters, and brings into sharp relief the characteristics which differentiate their treatment of landscape from that of the Old Masters, who never attained to such atmospheric fulness and such amplitude of tone.

The exhibition also contained a notable work by Josef Israëls, *Mother Jobje*, a mature example of his painting of an interior with soft light effects, and Bosboom and Gabriel were represented by works indicative of their respective rôles. And in addition there was a choice collection of water-colours

representing diverse phases in the pictorial use of this medium, from the vigorous work of the eldest Maris to the finely articulated compositions of Poggenbeck, which once more strikingly demonstrated what is not sufficiently recognised abroad—that in no other modern school is the medium employed with more expressiveness and charm, and that in water-colour indeed the chief strength of the Modern Dutch School really lies. One can only hope that instead of the inadequate displays of their work in this medium which have been held abroad during the past few years, a more truly representative collection like the one offered to public view in the galleries of the "Arti et Amicitie" may soon be organised.

X.

BRUSSELS.—In the Cercle Artistique of Brussels the painter M. Blicck has recently shown a varied collection of works. He delights to depict the great fumaces, the docks, the quays, the life and bustle of great cities, and he possesses the gift of always achieving a powerful effect with at the same time sober harmonies; he understands how to express with his colour all the impressions of a scene in



"INTERIOR OF A CHURCH"
BY JOHANNES BOSBOOM

Studio-Talk

such a way as to justify our calling M. Blicck a "bon peintre" in the full acceptance of the term.

The present and past pupils of Jean Guillaume Rosier, the director of the Académie de Malines, desirous of presenting their master with some token of their esteem and admiration, invited M. De Wouters de Bouchout to write a complimentary address, which was reproduced in a very tastefully illuminated album. The writer composed as it were a kind of sketch of the simple life of this artist, who after twenty-five years of teaching has not ceased himself to be a student still. "But," he concludes, "may these words of mine be but the preface to a career still long and brilliant, and may the day be very far distant when an authorised biographer shall take up and complete this modest sketch."

After his brilliant studies at the Antwerp Academy under Ch. Verlat, and his visits to Paris and to London, M. J. G. Rosier settled in Antwerp, and soon drew the attention of collectors, juries, and the public authorities upon himself and his numerous works. He was nominated professor at the Académie des Beaux-Arts at Antwerp, gained medals at Antwerp, Cologne, Munich, and Paris,

and in 1892 was appointed director of the Academy at Mechlin (Malines). He was now at the height of the success which explained the unanimous approbation with which his nomination was received, but the friends of the painter could not but regard with apprehension his acceptance of this absorbing charge; they knew him to be capable of taking this duty so much to heart as to sacrifice to it his artistic career. These premonitions were happily not to be realised in their pessimism.

Teaching had no detrimental effect upon the quality of the artist's work, though the cares of his directorship brought about a reduction in the quantity as compared with his preceding activity. However, the Mechlin Academy, one of the oldest in the country, gained considerably in influence, thanks to the application of and the practical programme elaborated by its devoted principal, who made it his task to install classes which should have a more intimate bearing and effect upon the improvement of artistic industries. Mechlin contains many thousands of carvers and furniture-workers, metal-chasers, brass-workers, basse-lisse (or low warp) tapestry weavers, and jewellers, all of them in need of artisans in whom a training as draughtsmen is as indispensable as technical ability. The



"A WINTER DAY"

(See *Amsterdam Studio-Talk*, p. 247)

BY ANTON MAUVE



"THE HAYMARKET, LONDON" FROM
THE PAINTING BY M. BLIECK



PORTRAIT OF A LADY. BY
JEAN GUILLAUME ROSIER

tact and zeal with which the director has fulfilled his rôle and the remarkable progress of the school have attracted the attention of the inspectors of academies and schools of drawing in Belgium, who have demanded and succeeded in their desire that M. Rosier should be nominated their colleague.

F. K.

REVIEWS AND NOTICES.

Rembrandt's Etchings. An Essay and a Catalogue, with some notes on the drawings, by ARTHUR M. HIND. (London: Methuen and Co., Ltd.) Two vols. 21s. net. — Those students and collectors who have already felt themselves greatly indebted to Mr. Arthur M. Hind for his invaluable "Short History of Engraving and Etching" must realise, when they study his latest work now before us, that their debt of gratitude is considerably increased. For there is no English book on the subject—a subject which has already evoked a literature to itself—at once so comprehensive, complete, authoritative, and conveniently accessible. Of course Middleton-Wake's Catalogue of 1878 is a valuable possession, and some eight years ago that impeccable authority Mr. Campbell Dodgson, with his annotated catalogue, greatly enhanced the value of the late P. G. Hamerton's book; but in this compact work Mr. Hind seems to have garnered, from his own studies and researches, as well as from those of every other first-hand writer on the etched work of Rembrandt, all the knowledge needed to guide the student and collector. He displays a positive genius for bringing together the helpful evidence, weighing and sifting it, and eliciting the essential fact, as, for instance, when he is discussing the identification of Rembrandt's father with the old man of so many etched plates, or arguing the authenticity or otherwise of the doubtful prints, or discussing the work done on others, such as *Christ before Pilate*, or the portrait of *Cytenbogaert the Gold-weigher*, possibly by Rembrandt's pupils and assistants. But, though Mr. Hind would seem to spare no labour or patience in this search for evidence that should help to elucidate every question concerning Rembrandt's etchings, he is no dry-as-dust. He is, on the contrary, a happy enthusiast, and if he makes us realise that he takes his work very seriously, and that with him a date is not, as Whistler sneered, "an accomplishment," but possibly an important factor in tracing some point in the master's artistic development, it is because his human sympathy with Rembrandt is as strong and deep and active as

his æsthetic admiration. So, in the zoographical chapter, the survey of the etched work, the notes on the drawings relating, as studies, to the etchings, and the chronological catalogue of the etchings themselves, in the British Museum order, and all reproduced in the second volume, his scholarly method, his æsthetic equipment, and his clarity of expression prove ideal for the task he has performed with so much advantage to English students of the greatest master of etching.

English Furniture of the Eighteenth Century. By HERBERT CESCINSKY. Vol. III. (London: Geo. Routledge and Sons, Ltd.) 31s. 6d. net. — The first and second volumes of this important work have already been noticed in these pages. The third and concluding volume opens with a narrative of the brothers Robert and James Adam and their work, an account of their venture known as "The Adelphi Lottery" forming part of it. Heppelwhite's achievements are then dealt with under their various aspects. The history and work of Thomas Sheraton and the furniture produced during the period bearing his name occupy a good many pages, and there follows an interesting section on the house of Gillow, with extracts from the cost-books of the firm which are instructive. A list of woods used in cabinet-making is appended. Like the other two volumes, this final one is extensively illustrated by reproductions of pen-drawings made by the author, and by photographs which have the merit of displaying the grain of the various woods to advantage. The work as a whole contains nearly 1200 illustrations drawn from many sources, and written as it is by one whose qualifications are undeniable it fully deserves a place in the standard literature of British arts and crafts.

The Life and Work of Frank Holl. By A. M. REYNOLDS. (London: Methuen.) 12s. 6d. net. — This life by the painter's daughter gives us a fine portrait of the typical Englishman it describes, and acquaints us with many conditions not now prevailing under which a young painter formerly rose into prominence. Of much interest is the chapter on Holl's connection with the "Graphic." Those were good days for illustrators. Thirty guineas was the sum Holl received for his first drawing, *A Seat in the Railway Station*. He attributed to his practice in wood-drawing for journalistic purposes that ability to work "directly" which is so invaluable to a portrait-painter. The book is a record of a modern portrait-painter's habits, and we are afforded many vivid glimpses of celebrities in its pages, friends of the painter, and sitters. In 1885 the artist painted twenty-three portraits, and the virility which was so

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characteristic of his art seems to have been extravagantly expended in "the strenuous life." The volume contains numerous reproductions from portraits, and is a very interesting tribute to the memory of an artist whose work occupies a distinguished place in nineteenth-century art.

Dictionnaire des Ventes d'Art faites en France et à l'Étranger pendant les XVIII^{me} et XIX^{me} Siècles. Par Dr. H. MIREUR. Tome I^{er}. (Paris: Vincenti.) 40 fr. net.—*Jahrbuch der Bilder- und Kunstblätterpreise.* Herausgegeben von ERICH MENNBIER. Bd. II., 1911. (Vienna: Franz Molota.) 20 kronen (17s.).—Dr. Mireur's "Dictionary of Art Sales," of which the first volume is before us, is an ambitious undertaking, for it essays to record all the sales of works of art—oil paintings, prints, water-colours, miniatures, pastels, gouaches, sepia, charcoal, and other drawings, enamels, fans, and stained glass—that have taken place in and out of France during two centuries. The first volume, a large octavo of nearly six hundred pages, in double columns, contains the names of artists beginning with A and B, and so we may conjecture that the dictionary when complete will comprise at least a dozen volumes. The christian names of the artists and the titles of their works are given in French and the prices in francs. As often happens in French works, the compiler has come to grief with some of his English names. Burne-Jones's name seems to have perplexed him: it is given first as "Burne, Jones, Sir Edwards," and then we have the "Vente Jones Burne." Mr. Brangwyn's name is given as "Brandwyn," and he is said to be a "contemporary Dutch painter born at Bruges," while another distinguished British artist, Mr. Frank Bramley, figures as "a contemporary American painter born at Boston," the compiler having apparently never heard of the English town of Boston. It is interesting to note that Rosa Bonheur's works occupy the largest amount of space in this volume, and next to her that of Boucher; between them they account for about fifty pages. Herr Mennbier's Year-book records the sales of pictures and prints effected at the more important auctions in Germany during 1911. Here too the arrangement is alphabetical according to names of artists—certainly the best arrangement for general purposes. The titles of works are given in English, French, or German, and the prices in marks; the dimensions when given are in centimetres, or in the case of prints in paper format. Whistler's etchings figure prominently in this list, and so do Zorn's, while D. Y. Cameron has a good many items after his name. The highest price for a Whistler proof, *The Bridge*, is

1350 marks; for a Zorn (*Ernest Renan*) 1720 marks; and for a Cameron (*The Two Bridges*) 510 marks; which last is, of course, a long way short of the record in the English market. We find very few mistakes of spelling in this Year-book, which seems to have been compiled with great care.

The Venetian School of Painting. By EVELYN MARCH PHILLIPPS. (London: Macmillan and Co.) 7s. 6d. net.—The fascinating subject of Venetian painting would appear to be practically inexhaustible, for in spite of the many valuable publications dealing with it that have already appeared, Miss Phillipps has found something fresh to say on it. She makes no claim to original research, but has brought to bear on the actual study of the great masterpieces in the City of the Lagoons an enthusiasm that is in itself an illuminating factor. Her book, she explains, is intended primarily for use when visiting the original works described, and for this purpose it is well fitted, giving as it does the main facts concerning the great colourists, and the circumstances under which their masterpieces were produced, with lists of their pictures in the galleries of other cities or in private possession.

Modern Practical Design. By G. WOOLLISCROFT RHEAD, R.E. etc. (London: B. T. Batsford.) 7s. 6d. net.—This well-illustrated handbook of about 250 pages may be heartily commended to art school students preparing for the Government examinations in design. An instructive chapter on "Plant-Form as the Basis of Design" is followed by chapters on "The Ornamental Filling of Given Spaces," "All-Over Patterns—Wall-Papers, Printed Fabrics, Textiles," "Book Decoration," "Pottery," "Stained Glass," "Metal Work and Jewellery," "Wood Working and Carving," "Dress Embroidery," "Fancy Costume and the Fashion Plate," "Fans and Lace," and "Posters." The technique, tools, and practical methods appropriate to these diverse branches of applied art are explained with admirable lucidity, though necessarily with brevity, and the illustrations, which are both abundant and clear, have been selected almost wholly from representative work by modern artists and craftsmen.

Madonne Fiorentina. By MARIO FERRIGNI. (Milan: Ulrico Hoepli.) 18 lire paper, 25 lire cloth.—In this well-illustrated volume on the interpretation of women, especially of the Blessed Virgin, by the great Tuscan masters of painting and sculpture, Sgr. Ferrigni has given a bright, readable account of the Renaissance of Art in his native city, to which it is easy to see he is much attached. He evidently thinks that full justice has not yet been done to women, but that undue prominence has

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been given both in literature and art to men, and he has done his best to remedy this inequality. With a keen appreciation of feminine beauty he combines a great love of children, and so long as a painting, statue, or group in marble appeals to his æsthetic sense he is comparatively indifferent to its authorship. The very *naïveté* of his criticism, however, gives to it a charm of its own.

Romanesque Architecture in France. Edited by Dr. JULIUS BAUM. (London: William Heinemann.) 25s. net.—The series of illustrations of Romanesque architecture in France collected in this volume graphically tell their own story of the evolution of that most beautiful and dignified style, but the introductory essay is disappointing. There is nothing on the title-page to indicate that the letterpress is a translation, but it bears on every page the impress of its German origin. Fortunately it is as brief as it is unsatisfactory, a dozen pages in large type being considered enough to discuss a subject of absorbing interest.

The Cathedrals of England and Wales. By FRANCIS BOND. (London: B. T. Batsford.) 7s. 6d. net.—After running through three editions, Mr. Bond has revised, and, indeed, remodelled, his "English Cathedrals Illustrated," and the new edition which Mr. Batsford has issued under the above title will, we are sure, meet with a hearty welcome from students of ecclesiastical architecture. The arrangement followed in this new edition of treating each cathedral separately and in alphabetical order will prove a great convenience to the traveller (for whose use a thin paper edition in limp binding is published). The book contains over two hundred remarkably clear illustrations from photographs, nearly all new, and another feature which enhances the usefulness of the handbook is the addition of a series of ground plans on a uniform scale of 100 feet to the inch.

Our Old Nursery Rhymes. The original tunes harmonised by ALFRED MOFFAT. Illustrated by H. WILLEBECK LE MAIR. (London: Augener, Ltd., and A. and C. Black.) 5s. net.—This collection of nursery rhymes is to be commended to the notice of parents not only because it contains in addition to the words the musical scores to some thirty of these time-honoured favourites, but also and especially because of the delightful coloured illustrations by Miss Le Mair, a Dutch young lady who here reveals a remarkable talent for decorative composition. Her line is dainty and her colour vivacious; and in all her drawings we perceive at work a genuine sympathy with the little ones for whom the book is intended.

Fairies and Fairies. POEMS by FRANK WARD, illustrations by "Maggie." (London: W. Heinemann.) 5s. net. Writer and artist, printer and publisher have combined to make this a really ideal book for children. Miss Ward's verses would, as Mr. Turley says in a benedictory note, extract a word of kindness from the Prince of Pedants and a smile of friendliness from the King of Prigs. And as for the illustrations by "Maggie," who we learn is only nineteen, their charm is irresistible. They are printed in colour from wood blocks by the firm of Edmund Evans, and the text is in a fine bold type which will not tire the eyes.

The Walpole Society, which was founded last year to promote the study of the history of British art, has issued to subscribers its first annual volume. It contains a reprint of Nicholas Hilliard's treatise concerning "The Arte of Limning," with introduction and notes by Philip Norman, I.L.D.; a sketch of English mediæval figure-sculpture, by Prof. E. S. Prior; a paper on London and Westminster painters in the Middle Ages; two papers on Reynolds's first portrait of Admiral Keppel, one by Mr. L. O'Malley and the other by Mr. Collins Baker; and finally a paper on Turner's Isle of Wight Sketch-book by Mr. A. J. Finberg, with very fine colotype reproductions of over thirty of the sketches. The other papers are also illustrated by half-tone or other reproductions, and the volume as a whole, which is printed at the Oxford University Press, forms a worthy memorial of the society's inauguration.

Prof. Alfredo Melani, whose handbooks on the history of Italian art are so well known, has recently prepared a new edition of his *Manuale di Scultura Italiana antica e moderna*, which, as now issued by the house of Hoepli in Milan (lire 10.50), contains more than double the matter in the two earlier editions. The illustrations number over two hundred, and the artists whose work is referred to more than sixteen hundred. In the final chapter on the Modern School Prof. Melani speaks very plainly regarding what he considers one of the sources of corruption in contemporary sculpture—"la monumentomania," or "statuomania," as an example of which he instances the great monument ("il monumentissimo") to King Victor Emanuel inaugurated last year at Rome, but still incomplete.

Those whose taste lies in the direction of "old world" homes may by writing to Messrs. Bartholomew and Fletcher, of Tottenham Court Road, London, obtain gratis a copy of an interesting illustrated booklet recently published by them, entitled "An Eighteenth Century Home."

The Lay Figure

THE LAY FIGURE: ON THE MAKING OF THE MURAL DECORATOR.

"I AM glad to see that there are some signs of a revival of the art of mural decoration," said the Man with the Red Tie. "There is no form of art practice which has such splendid traditions and such a record of great achievement. It ought never to have been allowed to fall into decay."

"Where do you see the signs of its revival?" asked the Art Critic. "I cannot say that they are perceptible in this country, at all events, and matters abroad seem to me to be in much the same state that they have been in for a good many years past."

"Oh, you are quite wrong," broke in the Young Painter; "there is a very important movement in progress now in this country for the encouragement of mural decoration, and this movement is going to have some really remarkable results. In a few years we shall have here a vigorous school of mural painters capable of the highest kind of accomplishment."

"I envy you your power of foretelling the future," laughed the Critic: "but, all the same, I cannot see that you are justified in such rosy anticipations—I only wish I could."

"But surely public opinion is beginning to be awakened to the importance of this form of production," suggested the Man with the Red Tie; "and an awakening public opinion means that things are going to move before long in the right direction."

"I think that some sections of the public do realise that mural decoration is quite worthy of encouragement," replied the Critic, "and I know that there are some well-meaning people who are anxious to give artists opportunities of attempting it; but that is not much to boast about."

"What! when you have a growing popular interest in the art, and a number of people ready to give artists chances of showing what they can do with it, you are not satisfied," cried the Young Painter. "What more do you want?"

"I want the decorators," answered the Critic, "the men in whom the public can rightly be interested, the men who can turn to full account the opportunities that come their way."

"But you have them," protested the Young Painter. "There has been quite a lot of mural decoration done lately in this country by capable artists who have, I am sure, made the most of the chances they have had."

"Have they?" returned the Critic. "There has

been during the last few years quite a lot of painting on walls, but how much of it, would you tell me, counts as mural decoration? How much of it suggests that for the future things are going to move in the right direction?"

"I am afraid I do not quite grasp your meaning," said the Man with the Red Tie; "painting on walls is mural decoration, is it not?"

"Most certainly it is not, any more than the man who paints a picture on a wall is a mural decorator," declared the Critic.

"Here, come off! You are talking nonsense," cried the Young Painter.

"No, I am not," asserted the Critic. "A mural decoration is not an easel picture on an extra large scale painted on a wall surface instead of a canvas. It is a thing intended to be an addition and a complement to an architectural design, and it must have itself definite architectural qualities. The enlarged easel picture has no possible connection with or relation to architecture, and when it is used for filling a wall space it is so obviously misapplied that its effect is wholly unpleasant."

"Oh, I see. You mean that mural decoration is an art with principles of its own and that these principles must receive special consideration," said the Man with the Red Tie.

"Precisely; and I also mean that the mural decorator must completely understand these principles before he can profit by any of the opportunities that may be given him," answered the Critic. "There can be no real revival of the art until the men who would follow it take proper pains to understand how essentially it differs from other forms of painting; and until the public realise that they cannot get fine decorations by commissioning popular artists to paint huge Christmas cards on vast wall spaces."

"Then must the mural decorator have a special training all to himself?" inquired the Young Painter.

"Of course he must," returned the Critic, "a special training, and, I think, a special capacity. He must have by instinct a sense of rhythmical design and a true feeling for the more monumental qualities of decoration. He must learn that he has always to work in alliance with architecture and to keep his productions absolutely in relation to the surroundings in which they are placed. Get hold of the right men, teach them in the right way, and give them the right sort of opportunities, and then the school of decorators you talk about will come within the range of possibility."

THE LAY FIGURE.

THE PAINTINGS OF GLYN W. PHILPOT. BY J. B. MANSON.

SUCCESS is a quality which usually provokes more envy than admiration, and when it comes early in the career of an artist is not an unmixed blessing. It more often than not arrests development, and seems to justify, unconsciously, a certain resting on one's achievement—as though there were no other worlds to conquer—or it seems to make advisable a continuation on the lines of work which have already won approbation; both of them states of mind which are fatal to the attainment of anything like real greatness.

"It is by no means the highest excellence that men are most forward to recognise," says Carlyle, and among certain sections of the public success (other people's success, *bien entendu*) has even come to be regarded somewhat dubiously, as though in itself it were the mark of inferior excellence; a point of view not invariably justifiable.

Disadvantages of every kind would seem to be concomitant with distinctive talents among artists. Many are born out of their time. Great discoverers and innovators live before their day—before the world is ready for their message—and calous coldness and scorn are their reward.

Others, on the other hand, seem to have a penchant for the ways and customs of past days, and appear to lack the ability to draw inspiration from the life of their own time.

Glyn Philpot should have flourished in the eighteenth century. In an environment of elegant artificiality, of rouge-pots, of patches and powder, and beautiful brocades—in such an atmosphere of scented splendours he, with his love of refined and unusual—*recherché*—arrangements, would have found ample material for the play of his brush.

Living in the present time, when modern art, or what is most vital in it, has turned from the painting of rich materials, knick-knacks, and the superfluities of things to the contemplation and expression of real life, he has had, in self-defence, to create his own environment, and, by the gathering together of choice *objets d'art* and splendid tapestries, to surround himself with the beautiful materials which he delights in.

Living thus, in an inner world of his own, and apart from the rude bustle and noise of life, he has logically developed his art on the particular lines laid down by his peculiar constellation. He had always a love for the æsthetically picturesque, combining a degree of attractiveness—a quality inevitable in all his work—with a fondness for the bizarre and the *outré*. His gifts, generous and



"MANOLITO, THE CIRCUS BOY," FROM THE PAINTING BY GLYN W. PHILPOT
(By permission of the Fine Art Society, Ltd.)

unquestionable, if limited by his rather special outlook, showed themselves at an early age. His interpretation of art is a somewhat narrow one, and holds itself quite aloof from the deeper springs of nature and reality. His art is exotic rather than indigenous. He paints for elegant and rich surroundings. In a commonplace environment one of his pictures would be as out of place as a butterfly in a pickle factory.

It is a difficult matter to write of the work of a fellow artist. Definite and decided opinions of the aims and functions of art might lead to prejudice towards that which does not come within the scope of such a purview. It is still a question, in seeking the most becoming manner of treating the work of a living artist, whether it should be approached from the standpoint of its achievement or whether it should be critically examined on the side of its alleged shortcomings.

I imagine that there can be no doubt as to which treatment is likelier to be of greater value to the artist himself. It would be invidious, nevertheless, to confine oneself strictly to the critical side, however profitable and attractive such might appear.

There has always seemed to me something dandified, something exquisite and precious, about Glyn Philpot's work, as though he were a sort of Beau Brummel of painting, seeking ever to devise new elegances, to beribbon his work with unheard-of colours, to evolve some subtle perfume which shall attract attention and make his work remarkable among that of his fellows. Be that as it may—and it is after all only a fancy—it is certain that almost everything he has produced has the quality of being exquisite, whether in arrangement of colour harmonies or in fancy of treatment, in a high degree.

This is the result of his curious cast of mind, which gives him a predilection for the rare and precious. Gifted as he is, Philpot might, with a different character and a different outlook on life, have achieved almost anything; as it is, he has become known as the painter of beautiful portraits, of fine and harmonious arrangements of colour, as the lover of beautiful materials, as the interpreter *par excellence* of surface qualities and beauties.

For one who demands of art some expression of what is vital in life, who values truth above beauty, and who derives inspiration and satisfaction from the work of such a man as Camille Pissarro, that great lover and poet of nature—the greatest, though (and probably for that very reason) by no means the best understood of the French Impressionists—it

were difficult to rest content with the work of an artist who follows unquestioningly the well-worn and fully exploited paths of other-day painters—paths which lead to the attainment of circumscribed and conventional notions of beauty. In progress is life. And the intensity of life is only to be felt and expressed through personal experience.

The constant reiteration of themes which have long since attained such excellence as was in them is an attempted cultivation of barren ground.

The artist who is labouring in the same lines and in the same way as artists did a hundred or more years ago is not carrying on traditional art, as is generally supposed; even that consolation must be denied to him. The true tradition is developed through Claude, Corot, Pissarro, and the Impressionists up to the present day.

But occasionally there occurs an artist of brilliant personal gifts, who is as a thing apart and seems to have no place in the logical sequence of art development. He may be likened to a meteorite which flames across the sky and disappears. He astonishes by his brilliancy, but afterwards men and things go on uninfluenced by his dazzling transit. The work of such an artist, being personal and not universal, is not educative, and can further the development of art no jot.

Of such an exceptional nature was Charles Conder and Aubrey Beardsley, and of such, though in a different way, is Glyn Philpot.

Despite the definitely personal nature of Philpot's art, it must at the same time be admitted to be somewhat derivative. This quality of being influenced (through keen sympathy) by the activity of men whose work possessed something which awakened responsive chords in his own nature was one of the earliest to show itself. One of his very early paintings, if I remember rightly, was a remarkable production in the pre-Raphaelite manner, a sort of symposium, so to speak, in which various masters of that movement took part. This power of assimilation of certain features of the work of other masters has since grown into a marked characteristic, almost a fault.

To trace the various influences to be found in his work has lately been the joy—a very gratifying one, no doubt—of many critics,—writers whose critical faculties stand paralysed before works of art in unfamiliar forms, but who hail with joyous because safe recognition that which they have seen so often before. In this way, Goya, Manet, Lawrence, Orpen even, have been cited as being among his progenitors.

Although it must be admitted that various in



PORTRAIT. BY GLYN W. PHILPOT



"GIRL AT HER TOILET." FROM THE
OIL PAINTING BY GLYN W. PHILPOT

Glyn W. Philpot

fluences can be readily enough traced in Philpot's work, yet these influences are usually quite superficial and relate as a rule to mannerisms of brushwork. The sharp, decisive yet fluid touch in the half-tones characteristic of Manet is one of his recent adoptions.

The broad, simple treatment of certain passages in his paintings, somewhat squarely defined by rapid and nervous touches of the brush, is also characteristic of the same painter. Goyaesque influence is equally obvious.

At the Lambeth School of Art, where he developed his fine sense of decorative effect under the able tuition of Philip Connard—a clever artist of whom much has been heard in recent years—he took all the prizes available.

His work there at once attracted attention and it was no daring prophecy to foretell his later success. His work at the school, becoming increasingly skilful, was on recognised lines. His ends may have been a little unusual, out of the ordinary run, but they fell well within the province of what people have learnt to consider, without undue strain on their imagination, as the legitimate province of art. He was no discoverer of new worlds, no breathless experimenter meeting with difficulties at every turn. It was all plain sailing with him—on approved lines. He practised what had been preached so often before, but he practised it with so much greater skill than his contemporaries, bringing to its expression methods peculiarly personal.

"A genius," as Henry Arthur Jones once said, "does not follow fashions, he sets them," and this fragment of a truth is applicable enough in so far as its meaning conveys an idea of the burning necessity for a genius to express itself in its own way, according to its own in-born sense of the fitness of things and without reference to exterior opinion.

Although Philpot follows the well trodden path in art his feeling for beauty—extraneous beauty—and harmony is so keen as to amount to a kind of genius.

But real greatness in art is never

the outcome of an entirely subjective point of view. Insight into life, the power of realising the beauty of living things, the joy of their very quality of being alive, demand a certain objective attitude of mind, apparently incompatible with Philpot's outlook.

However, he escaped the effects of early fruition, the arresting of development, for his early success was due to the brilliantly clever execution of his work, not to the expression of a startlingly eccentric nature. The root of the matter was in him; the plant was sound enough, its cultivation a matter of time.

And fortune favoured him. He had shown unmistakable talent at an early age and was put on the right lines. His was not one of those independent minds which refuse to take things for



"PORTRAIT IN GREY AND RED," FROM THE OIL PAINTING, BY GLYN W. PHILPOT



"LA ZARZARROSA." FROM THE OIL
PAINTING BY GLYN W. PHILPOT

*(By permission of Emil
Mond, Esq.)*

granted, which cannot feel that a thing is right merely because everybody does it. Success met him more than half way.

That he ever avowed the intention of becoming a portrait-painter is unlikely. That he should have been led in that direction was almost inevitable. His particular qualities so eminently fitted him for portraiture of a fashionable kind, where a pleasing presentation, elegantly and superbly rendered, is in greater demand than exposition of character and fundamental realisation of a complete human entity—a "simple separate person." His feeling for attractive arrangement, his fondness for grace and charm, especially for what was piquant and unusual, soon ensured him success in a society where those qualities are valued above most others.

Moreover, his discretion and nice sense of artistic propriety could be trusted to curb any exuberant fondness for richness of material and colour and for *bizarrie* of effect. However, it is not as a painter of portraits that he is most interesting. Among his figure compositions, with their somewhat angular arrangements and with the facilities they offered for decorative groupings of fine stuffs and for colour harmonies and contrasts, are to be found some of his best works. Roughly speaking, his use of paint is in the manner of the schools, or is founded on those methods—not the most inspired or most valuable—common in the schools. But these methods have become modified and extended by his personal tastes and unusual degree of skillfulness; and it is by his own finer development of these methods that he is enabled to obtain qualities of surface extremely subtle and attractive.

The interest of Philpot's art, then, lies mainly in its manner. He would appear to have less love for the thing to be expressed for its own sake—in the manner of the realists—than regard for its capability of fitting in with his rather fixed ideas of what is suitable for art production.

Broken colour, division and separation of tones, and other discoveries of modern art so indispensable to the expression of life, have left him untouched.

Had nature and the love of the reality of it been the mainsprings of his art, it would have been otherwise; but he lives—so far as his art life is concerned, though the two ought not to be separable—in a world of dreams of beautiful colour harmonies; and he renders them with the methods ready to his hands, methods admirably suited to the purpose.

For a short time he studied in Paris under Jean Paul Laurens, but the experience cannot be said

to have influenced him one way or another. On his return to London he settled in Chelsea.

For the most part he has painted people—or more properly he has used people for his schemes, for, almost invariably, he is found regarding them from the æsthetic point of view, seldom, if ever, from that of humanity. The infinite variety of delicate flesh tones, and the subtlety of the surface of flesh, offered him full opportunity for the exercise of his highly trained and sensitive craft.

With the exception of some very early paintings he has left landscape practically untouched; although he has painted a few weird and haunting effects which were originally inspired by moods of nature. But in these, again, nature has been used as a medium for the expression of entirely subjective feelings—for the evoking of some dream in his inner consciousness.

Philpot's work has become very well known to visitors to the New English Art Club, the International Society of Sculptors, Painters, and Gravers, the Royal Institute of Oil Painters, the Modern Society of Portrait Painters, and the National Portrait Society, of which last three he is a member. His most notable portraits date from 1908, in which year he showed the *Girl at her Toilet* at the Institute, and *Miss Miles* at the Old Society of Portrait Painters. These were followed in 1909 by *Boy with a Rat* and *Self-Portrait* at the Modern Portrait Painters, *Mrs. Douglas Coghill* at the International Society, *A Musician* and *The Wate* at the Institute. In the following year *Manolito*, *the Circus Boy*, now the property of the Fine Art Society, *A Sculptor*, *The Stage Boy*, and *Lord Glamis*, appeared at the Modern Society, *Mrs. Basil Fothergill* and *her Daughters*, *The Death Blow*, at the Institute, and *The Man in Black* at the New English Art Club. Last year and this year he has shown increasingly brilliant work, including *The Hon. Mrs. Edward Pache*, *Man with a Yellow Scarf*, *Boy in a Seal-skin Cap*, at the International Society, *La Zarzorro*, *Mrs. Langton Douglas*, and *Denis Cohen, Esq.*, at the Modern Society, and *Lena Askewell* and *Lady in Black* at the National Portrait Society. J. B. M.

The Oldham Corporation has acquired for its permanent collection several works which figured in the recent spring exhibition at the Municipal Art Gallery, including oil paintings by Mr. Walter W. Russell, Mr. Patrick Adam, R.S.A., and Franz Grasse; three water colours by Mr. William Wells, and others by Mr. Francis Dodd, Mr. Moffat Lindner, and Miss Anna French.

Albert Besnard in India

ALBERT BESNARD IN INDIA. BY HENRI FRANTZ.

THERE is something most admirable in the recent evolution of the work of the painter Albert Besnard. This great artist, indisputably one of the masters of the French school, appears to have arrived at the zenith and at the full maturity of his talent. Complete master of his technique, he might content himself in his artistic career by continuing to improvise upon the themes and subjects which have already afforded him the inspiration of so many fine pieces.

Delacroix once said that Nature is a dictionary in which the artist should be ever searching for a new idea. Besnard would seem to have experienced the desire to pry still further into those pages. He felt the wish to rejuvenate himself, to discover in other aspects of life and of nature a new youth—and this was the motive that prompted him to visit India.

One can imagine the profound emotion which such a colourist must have experienced on finding himself thus transported for some months into the

midst of a new civilisation, a region that presented to him an absolutely unexplored field of observation, an unexpected harvest of lines and forms. Then, after a sojourn in India, after having travelled throughout the length and breadth of this land of the mysterious East, Besnard established himself for a time in his quiet retreat at Talloires, so as to arrange and give definite form to the innumerable notes, sketches, and rapid impressions which he had brought back with him. In the course of his travels he had visited Ceylon and its temples, Kandy, Benares, Agra, Delhi, Jaipur, Udaipur, Bombay, Madras, Trichinopoly, Tanjore, Pondichery, Madras, Hyderabad, and Calcutta; that is to say, all the principal aspects of this immense country, unknown to our painters at large except through the medium of books, passed before the artist's eyes.

This colossal work, so enormous as to make us ask by what witchcraft one man was able in so short a time to create so many forms and colours, was exhibited recently at the galleries of Georges Petit in Paris; but, although the exhibition has been closed now for some time, it cannot but



BESNARD IN HIS STUDIO

FROM A PHOTOGRAPH BY M. VIZZAVONA



"LES LAVIEUSES À TRICHINOPOLI"
BY ALBERT BESNARD

(Photo L'Espresso)

Albert Besnard in India

remain fresh in the minds and eyes of all who saw it, and without any doubt it counts as the most important artistic event of the present year.

The Orient had already inspired Besnard to the production of some very characteristic and powerful works; but these, I venture to think, must yield the palm to this admirable cycle of pictures which the artist gathered together on this occasion. Paintings, water-colours, and drawings, all were of so beautiful a conception, all were instinct with such power, that it is really difficult, and, indeed, almost impossible, to describe and explain his achievement by mere words. Do they not, indeed, speak themselves in the most deep and emotional language! And how are we to describe works whose charm lies just in that something which escapes the human word? Then also the reproductions which accompany this article, even though they lack the magic colour of Besnard's originals, do they not speak more eloquently than this modest prose?

Besnard's technique in these magnificent works takes on a very special character which differentiates them from previous productions; posterity, which will have to pass definitive judgment upon these pictures, will have to place them in a category apart from the rest of the master's *œuvre*. What distinguishes them is the extraordinary verve and vivacity which elevate them. More than ever before Besnard has sought for brilliancy of colouring and strong effects; he passes from one tone to another with the utmost boldness, and does not hesitate to employ the most unexpected and harsh contrasts which Indian scenes and life had to offer him. He seems to me to have extracted both from the people and from their surroundings

the characteristics essential to them, and to have expressed in his notes and sketches just that elusive something which it seems almost impossible to capture.

From the motley crowds, sparkling with the gaudiest and most varied colours, Besnard has drawn the most astounding motifs. Certain pictures give a particularly eloquent proof of this. I recall in particular a scene at Hyderabad with the Rajahs in the foreground, noblemen on horseback, and behind them the most extraordinary effect of a crowd it is possible to imagine. The qualities which appear in this work are to be found also in divers other pictures, for Besnard excels in giving us here the impression of a gaily coloured and moving throng. When we let our delighted recollection stray among this world of forms and of light,



" DANSEUSE "

BY ALBERT BESNARD



(Photo *Vernon*)

"BAIGNEUSES DEVANT UN PETIT TEMPLE
(UDAIPUR)." BY ALBERT BESNARD

Albert Besnard in India

we cannot but call to mind with a thrill of pleasure certain pictures among the series in which Besnard has truly surpassed himself.

These paintings, representing the temples at Benares or Udaipur, offer a particularly attractive spectacle. Such a one is that of the bathers before a little temple on the Lake of Udaipur. In the foreground are two female figures standing in the sparkling water with its thousand reflections, and upon the bank we see the beautiful form of a nude woman, and at the side lie two robes—one red, the other rose-pink—which strike a note of strangely powerful effect. Udaipur was one of the places which exercised an especial fascination upon the artist.

At Madura he received more violent and vigorous impressions. As at Jodhpur, he seems to have been greatly attracted by the spectacle of the streets, the warm colours of the draperies, the beautiful brown arms of girls carrying pitchers, with a gesture and pose many thousand years old, and the supple and pliant bodies of the dancers, as instanced in some of the works here reproduced.

The artist—and this is one of his merits—has devoted his attention as much to the religious ceremonies as to the public life of India; he understands and expresses with the same intoxication of brush or pencil all the different aspects of the trembling multitudes and the members of the priestly hierarchy. Among this series of works we would mention in particular a picture magnificent in the importance of its composition and in beauty of execution. I refer to one representing a group of wailing women by the Lake of Udaipur; and another fine production depicts a woman at prayer standing in the sacred waters at Benares.

One of the chief works in the exhibition was entitled *Les Laveuses à Trichinopoly*, which we are here reproducing (p. 267). Never has Besnard's drawing been inspired with more prodigious vivacity, never has he manipulated with more agility his iridescent skies and waters, in which are reflected all the phantasmagoria of brilliantly coloured stuffs, whose gorgeous colours range from blue and palest rose-pink to flaring yellows and sombre reds.

From the exhibition one carried away a great joy but at the same time . . . a regret! These works of Besnard were all of them so beautiful, all so powerfully original, that one would have wished them kept together in one collection to be seen over and over again. This unfortunately cannot be the case, for, beyond one or two important pictures which will go to the Luxembourg, this magnificent cycle of paintings has been dispersed



"LES DANSEUSES DE JODHPOUR"

BY ALBERT BESNARD



(Photo V. d. 1914)

"LES VOYAGEURS." BY
ALBERT BESNARD



"DANS LA JUNGLE." BY
ALBERT BESNARD

(Photo Viscareno)

**FERNAND MAILLAUD.
A PAINTER OF THE
OLD FRENCH PRO-
VINCE OF BERRY. BY
OCTAVE UZANNE.**

IN all phases of its intellectual, as also of its æsthetic, activities France has always been the land where revolutionaries of every type have had the fullest licence. In the realms of politics or social economy, as well as in the sciences, letters, and arts, the Progressives, Extremists, Anarchists of dogma or formula, incoherent innovators and the heads of independent schools who cast all tradition to the winds, never cease their agitations and are ever ready without adequate reason to preoccupy their minds with any new idea.

But France is at the same time the country of good sense, of traditionalism, and above all of laborious conservatism. Underneath all this surface agitation and the turbulent manifestoes of the



PEN AND INK SKETCH

BY A. BESNARD

for ever throughout the collections of the whole world.

But Besnard is in the full tide of his strength. India exercises upon him an irresistible influence. We may hope, therefore—and, at any rate, it is the painter's intention—that a new series of works may afford us at no distant date a similar artistic treat. H. F.

In connection with the Art Section of the Latin British Exhibition at Shepherd's Bush an Art Union has been formed under the title of The Great White City Art Union. Its object is to assist the French, Italian, Spanish, and British artists exhibiting at the exhibition in the disposal of their works, and to enable the public to acquire some of these at a nominal outlay. Holders of shilling Art Union tickets will be admitted free to the exhibition on October 10, when the ballot takes place. Applications should be addressed to C. R. Chisman, Esq., at the exhibition.



PEN AND INK SKETCH

BY A. BESNARD

advanced groups certain quiet and conscientious artists, jealous for the technical beauty of their art and impregnated with the teachings of the great masters of the past, have determined to follow the traditions of those sane and noble works which are remote from the clamour of the sensationalists of the yearly Salons: they strive continuously to perfect their draughtsmanship, to enlarge their talent, to achieve more eloquent and arresting harmonies of colour without, to use an admirable metaphor, firing off pistol shots to attract the attention of the critics and the public. Side by side with the Symbolists, Realists, Impressionists, Cubists, and the Futurists, these others, disdaining the personal advertisement obtained through eccentricity, follow out slowly their wise mission in devoting their talents as historians of contemporary life in this or that picturesque province of our Fatherland, which they depict with more or less lively and penetrating skill.

So it comes that we have some remarkable painters of Brittany and Normandy, the sea-pieces and rural landscapes of which are more particularly in the mode to-day, certain luminous commentators of Provence and of the sparkling South Coast, and also those who depict with subtlety and insight the typical scenes and customs of the central regions of France, Auvergne, Bourgogne or Nivernais, Creuse or Limousin. It must be borne in mind that with the lamentable uniformity which civilisation brings everywhere in its train alike in urban localities and in the pleasure or winter resorts of tourists, so soon metamorphosed into new spheres of cosmopolitan activity, there remains hardly anything but the countrysides which have so far not suffered invasion by the ubiquitous

traveller, and the little quaint, sleepy villages which retain their customs and costume, to offer to the painter really an original type, individual colour, pictorial peculiarities and costumes worthy to attract the attention of those artists who turn their eyes away from "smart" assemblies and city life, whose *snobisme* and *mondanité* can only prove a source of interest to the art of the humorist. Our peasants of the midlands, those of Auxerrois, Morvan, Berry, Churollais, Beauce, and of the greater portion of the wine-growing and cereal-growing regions, offer to the artist, besides their peasant characteristics, inhabitants of peaceful localities and types of distinct character, with peculiar traits of physiognomy which are set off by the archaism of numerous details of dress. The various assemblages, such as the cattle-fairs and the markets held in the little squares of the towns, have retained a colour, an effect of busy bustle, of perspective, of animation, of quaint attitudes, and of indefinable attractiveness which



"L'IMBÉCILE DU VILLAGE"

FROM A CHALK DRAWING BY FERNAND MAILLAUD



VIEILLES MAISONS SUR LA PLACE A ISSOUDUN.
BERRY FROM A PETCH IN OIL BY FERNAND MAILLAUD

Fernand Maillaud

imbues the whole life with an interest which one seeks for in vain elsewhere.

It behoves us, therefore, to admire and encourage those artists who love their art and are sufficiently independent to specialise in the rendering of provincial customs for the sole reason that they seek what pleases themselves rather than that which shall be popular with a public whose taste is often as factitious as are its opinions.

M. Fernand Maillaud is one of these proven and conscientious specialists, one of these faithful interpreters, in all methods of graphic description, of Berry and of Creuse. He has not neglected Parisian scenes or failed to record his impressions of Italy, Spain, and elsewhere; we have, indeed, to thank him for numerous paintings and studies of various subjects; but what captivates and moves us most in his work are those tributes which this Berrichon artist has paid to his well-beloved birthplace, those faithful sketches of native types, of simple peasant-folk, of rustic gatherings, and his expressive renderings of the character, the *allure*, the spirit and the atmosphere which constitute the true soul of Berry.

"Fernand Maillaud," M. Gabriel Nigond was able to write in a very sympathetic and charming essay upon this artist, "is at present the painter of Berry, just as Georges Sand was the writer and Maurice Rollinat the poet of this old French province. One link unites them, the mysterious and powerful racial affinity with which all their work is impregnated. Sanity, frank observation, and the melancholy of the race are to be found throughout the work of the three."

When we examine the works of Fernand Maillaud or these attractive drawings of his executed in two chalks heightened with white, in which the solidity of his technique and the vigorous and scholarly construction of his lines, contours, figures, and composition are all of such evident power, we realise that he has become the interpreter of familiar people and places whose characteristics have gradually impressed themselves upon him, of landscapes which his eyes have long ago taken in, and, as it were, aesthetically

assimilated. The life of Berry stands out solemn, peaceful, rugged, bare, and rough in the iconography which this worthy son has dedicated to the fields and pastures, the hamlets and the villages in which he has lived and where he has held communion with benign and silent Nature. He brings a touching grace and a rare probity to his work of translating with all their sincerity of environment the rural customs, the awkwardness and stiffness of the Berrichon farmers, the silhouettes of shepherds in the meadows peopled with their flocks, the boorish attractiveness of the horse-dealers surrounded by their horses or the dealers in cattle collecting their steers at the close of the fair or market.

All these studies are sincere, loyal, without any of those tricky dexterities or those heightened colour effects which are so often countenanced by



"UN PAYSAN BERRICHON." FROM A CHALK DRAWING BY
FERNAND MAILLAUD

Fernand Maillaud

artists of to-day with a view to rendering their work more acceptable or saleable in the eyes of *amateurs* and dealers. Fernand Maillaud regards it as treasonable, when he finds himself in the little province of his birthplace, to add the least touch to the character of its soil or to the expressions of his compatriots. He is not an embellisher: his lads are the real thing, clumsy, broad-shouldered under the short blue blouse which covers the upper part of their bodies: they bear a slight similarity to the farmers and field-labourers of Wales, but Maillaud, fine draughtsman that he is, would blush to transform them into the conventional comic-opera types of rustic. He is occupied with retaining their unruffled simplicity, their poignant marks of toil, their prophetic appearance as of beings everlastingly lying upon the maternal bosom of the Earth whence they draw their livelihood and where eventually they will take their last long sleep. "Maillaud knows his models even to their inmost souls," observes Gabriel Nigond, "in the same way

as Millet must have understood his, and hence, from under the poetic atmosphere with which he envelops each one of his types, what power of truth surges forth, what just and sympathetic expression!"

This artist is entirely the outcome of his work: he had never any other teacher than Nature, and his only schooling has been that which he has received from direct converse with the monotonous yet harmonious life of the fields: but such teaching as this is never false. His parents lived in a little village of Lower Berry, and having destined their son for commerce sent him to the neighbouring town to embark on a business career at a shop there. The boy, however, fond of the open air, longing for wide-stretching horizons and with no taste for anything but the beauty of the fields, the picturesqueness of the farms, the clear skies, and the murmuring of brooks at the bottom of little valleys, fell ill in this dreary shop, which failed to arouse in him the least interest in business transactions. He returned to the village determined to



"MARCHÉ À ISSOUDUN, BERRY"

BY FERNAND MAILLAUD



"TOURS EN JUILLET" BY
FERNAND MAILLAUD

Fernand Maillaud

achieve the realisation of his secret ambition of becoming an artist. From his infancy he had drawn trees, houses, horses, countrywomen, his little school friends, sheep and cattle, and his drawings, childish and simple though they were, were not destitute of signs of originality. He continued his efforts in all mediums, coloured chalks, oil and water-colour, working unceasingly without, however, suffering himself to have any illusions about the mediocrity of the results.

When he migrated to Paris about his one-and-twentieth year and paid a visit to the Louvre the art of painting came like a revelation to this contemplator of the moors of Berry. He realised how much he had yet to learn and what a laborious struggle he would experience to be able at length to achieve his aim—that of expressing the soul of his province. He realised that he must unceasingly devote himself to painting and occupy himself with all classes of art, in order ultimately to arrive at the one kind which should be essen-

tially his own. He therefore undertook voluntarily the execution of some large Biblical frescoes for the Convent of the *Sacré Cœur* at Issoudun, and then some religious pictures for a church at Avallon in the Yonne, and for *Saint Chartier* in Berry. These important productions, which took several years to complete and which assured him the means of livelihood, perfected his technique and gave him greater freedom in his work.

Fernand Maillaud soon returned to his beloved Berry, to his landscapes of summer and autumn, to the interpretation of the local customs, to the poesy of the great oxen which, coupled beneath the yoke, assist in the reaping and gathering in of the harvest. He painted the old peasants of Nohaut, the reapers resting beneath the trees, the goose-girls, the washerwomen on the banks of the Indre, the miller of Angibaud, the markets at Châtre or at Issoudun, peasant interiors and the picturesque country of Bas-Berry, shepherds and shepherdesses and goatherds, putting into all his pictures a very moving note and



"LAVEUSES SUR L'INDRE PRÈS NOHAUT"



"LA PLACE DE LA CONCORDE, PARIS"

BY FERNAND MAILLAND

a kind of mystical comprehension of nature which imbues all his work with a character that is unique.

Mailland has been particularly attracted by the great Berrichon fairs, which last sometimes for several days. These bright assemblages of cattle and of peasant-folk in their Sunday best here gathered together from all parts of the country to effect their necessary transactions, these kinds of provincial Kermesses where the lengthy and somewhat lively feasting and drinking bouts in the inns offer so much in the way of expressive and turbulent scenes, appeal to the artist as traditional evocations of this ancient peasantry. He loves to watch these scenes, the gipsies, the primitive bands of musicians, the open-air kitchens, the auctioneers and exhibitors of cattle, the crowds of horses, the carts, the herds, the pigs, the flocks of poultry, and to listen to the indistinguishable clamour of the sellers, the bargaining of the purchasers, the startled cries of the animals, and the rhythmic music of folk-songs and old melodies amid the din of this slow-moving crowd. His best works are perhaps those in which he has fixed upon the canvas the ever varied aspects of these fairs of old Berry, the like of which we find nowhere else.

In such a short notice of the work of this master painter of Berry it is impossible to discuss

his entire *œuvre* in all its diversity, extending as it does from mural decoration to illustrations of the verses of the poets Maurice Rollinat and Gabriel Nigond. We can at least hail in him a conscientious painter of the costumes, the types, and the characteristics of this old French province, and bear witness to the admirable efforts of the artist towards the realisation of his ideal. He has remained a painter of another age, devoted to his art and conscious of the debt he owes to Nature for the emotions she gives him; his is a true child's soul endowed with the refined sympathies of a grown man. Here we have decidedly no dexterous executant, no virtuoso, no striver after celebrity. Mailland is known and appreciated by a small circle of the *élite*, and this suffices for his glory; he cares nought for monetary success, and is quite indifferent to the patronage of the great picture dealers.

It is consoling to find amidst the feverish life of the present day such sincere apostles of their vocation and of their art. Such men are the direct descendants of pure artists like Eugène Fromentin, François Millet, and Théodore Rousseau. Painting to them is a religion; in it they find all the ecstatic mysteries, and they have no concern with other things. Let us admire and love these remaining fervent disciples of art for art's sake.

Venice International Exhibition

ITALIAN ART AT THE VENICE INTERNATIONAL EXHIBITION.

The Exhibitions of International Art at Venice, more than any others which I know, are always distinguished by a brilliant and imposing initial ceremony, in which the Queen of the Adriatic seems to reassert her glorious artistic tradition. One could hardly fail to feel something of this when, in the presence of the Duke of Genoa, the opening addresses were delivered by the Sindaco Grimani and the Minister of Public Instruction in the vestibule decorated by Galileo Chini with the story of art, and the procession passed out to visit the different galleries through the Great Central Hall, adorned specially for this exhibition by Pieretto Bianco with decorative panels, whose subject is the renewed activity of Venetian life and commerce (*Il Risveglio di Venezia*).

It is as obvious as it is useful (and almost obligatory) in reviewing this, the tenth Exhibition of International Art in Venice, to compare it with

those of previous years; and I may state at once that my own conviction confirms that which I found very general—that a marked advance is apparent, especially in the Italian schools. This is apparent here in the painting even more than the sculpture, in which elsewhere in Italy such progress has been made in these last years; and we shall form an idea of this by running briefly over the various works of the different Italian schools, which are, speaking generally, scattered over the different *salons* of the central building, except in the case of "individual shows," which occupy the whole or part of separate rooms.

More particularly comparing this exhibition with that of Rome last year, as well as with previous displays in Venice, I am impressed by the activity and progressive spirit of art in Milan. Giuseppe Mentessi, of course, stands alone in the monumental grandeur of his tempera painting, *L'Anima delle Pietre* ("The Soul of the Stones"), a moonlight study of rocks and antique temples, to which his brilliant painting of flowers near this forms a most



"A WALK IN THE MOUNTAINS"



"TRIUMPHALIS HORA" (WATER-COLOUR). BY PAOLO SALA

Venice International Exhibition

effective contrast: but he is closely followed by Bazzaro, with his *Return from the Gran Paradiso*—a peasant woman with her child crossing the pass, with the snow-peaks rising behind; by Giuseppe Carozzi, who fills three sides of Sala XXXII with his fine scenes of the High Alps around Zermatt and the Bernese Oberland; and by Filippo Carcano. Carozzi himself may seem, at an earlier period of his career, to have come under the influence of both Carcano and Segantini, but in these grand vistas of the high pastures—among which I would particularly mention his *Mountain Chain of Mischabel* (Zermatt) and his *Fuggergrat*—he asserts his individuality, and justifies his choice in leaving the smiling coast of the Adriatic for this austere beauty of the High Alps.

The elder painter, Filippo Carcano, born at Milan in 1840, reveals himself in this exhibition as a painter of great variety and technical power. In Sala XXXVII, which is filled entirely with his work, he is equally at home in oil-painting and in water-colour. Admirably handled in the latter material

are his Oriental scenes—a caravan just setting out, a desert scene behind one of the pyramids, and a young elephant in the high grass of the jungle; and we shall find Carcano again in the newly formed Society of Milanese Water-Colour Painters, to which I shall come very shortly. But he loves the high mountains too, and his large work here in oils—*The Battle of the Clouds*—is as fine in its way as his *Aeroplane* (with the same spaciousness of cloud-land), which was reproduced with my notice last year of the Rome exhibition. One cannot help admiring the old Milanese artist, who in his younger days struggled serenely but indomitably against the academic tradition around him, and who still looks out upon art and life with the same confident courage.

Giacomo Grosso and his pupil Felice Carena, both of Turin, I shall speak of later; but another of the younger painters of that city to whom the high peaks have made their mastering appeal is Alberto Falchetti, a friend of Mr. John S. Sargent and his companion in many of his travels in the



"IN THE PASTURES"

BY ETTORE TITO

Venice International Exhibition



"THE BASIN OF ST. MARK"

BY ETTORE TITO

East. Sig. Falchetti has since then devoted himself with success to painting the pastoral life of the Alps.

I have already alluded to the Milan Society of Water-Colour Artists (*Associazione degli Acquerellisti Lombardi*), which has Mentessi, Carcano, and Paolo Sala on its committee, and, I believe, Sir Alfred East among its members, and which, though formed only a year or two ago, fills a room in this exhibition with some admirable work. Notable are the water-colours of Paolo Sala, one of which, *Triumphalis Hora*, whose scene is the interior of the Duomo of Milan, is a masterpiece of brilliant technique in this medium; while Ferrari, Rossi, Galli, Emilio Borsa, and Mascarini all show good work. The latter has a clever study of three girls called *Giovinezza* ("Youth"); Cesare Fratino, a young painter whom I shall come to next, has good work here; while I found great charm in Bersani's *Tenerezze materne* ("Motherly Tenderness"), a *plein-air* study of a young mother with her naked baby, which has also very high technical merit.

Pastel is always an attractive medium, and two examples in these rooms call for particular notice. The first is Fratino's *Ritratto di Signorina* (in Sala XXXII), a portrait of a young lady, the sister of the

artist, though very English in appearance; both as regards drawing (the hands especially) and treatment of the pastel colour this work is excellent, showing this young artist at home in this difficult medium. Technically his work is wonderfully bold, clear, and "slick." The other work is Antonio Aleiati's *Ritratto* (in Sala XXXIV), a portrait of a lady in Empire dress, most admirably handled, luminous in its flesh tints, and not too finished in the drapery and details. In the same room Vincenzo Migliaro shows a very brilliant foreshortened nude figure of a girl, painted in oils, in which the golden-brown flesh tints contrast admirably with the white drapery of the couch. Near to this is the work of the Venetian Italo Brass, who has six of his brilliant scenes of contemporary Venice—an even better selection than he gave last year at Rome; and among which I noted especially *Al Traghetto della Dogana*, *L'Acqua in Piazza* (St. Mark's Square under water), and the scene at the popular Venetian resort called "The Lido" which is here reproduced.

Next to the Milanese the Venetian artists come out very well in the present exhibition. In the room last mentioned, Zanetti Zilla's *Partenza*, a fine study of Venetian boats leaving port, is to be noted, and elsewhere (Sala XXIX) Pietro Fragia-

Venice International Exhibition

como shows his delightful paintings of the lagoons. Beppe Ciardi has an entire room (Sala X) full of admirable work; another room (Sala XXVII) is devoted to Vincenzo de' Stefani, a portrait-painter of great refinement and distinction (I noted especially, outside his portrait work, *Un' Ombra*—"A Passing Shadow"—and some brilliant flower studies); while the elder Ciardi and his daughter Signorina Emma Ciardi, whose work has been so well received in London, are well represented here. Most notable, too, is Miti-Zanetti's fine Venetian nocturne *Notte Lunare*.

Another side of modern Venetian art finds expression in the work of Lino Selvatico, who fills Sala XXIV with his refined portraits of elegant women (I noted his *Contessa Moceniga Rocca Mocenigo* and *Signora A. C.*), in which the influence of Boldini and Lavery seems apparent, with sometimes a hint of Blanche or John Sargent, and with his delightful figure studies, *Before the Mirror*, *A Woman's Figure*, and others; and again in the characteristic and attractive art of Ettore Tito, who varies between his more ambitious mythological subjects—*Rinascita, Italy guarding the Maritime Treasures of Venice*, and to some extent the more fanciful *Ninfee*—and his charming scenes of Venetian popular life, *Among the Hills of Friuli, Holiday (Giorno di Festa)*, and others, in which, both in choice of subject and technical treatment, this master is unexcelled.

The other individual rooms of most interest are those occupied by Alessandro Milesi, Gaetano Prevati, Sezanne—who has a delightful series of studies of St. Mark which he calls *Visions of the Golden Basilica*—Giacomo Grosso, of Turin, who exhibits a fine series of portraits and a nude figure study of great merit, and his pupil Felice Carena, of Turin, whose colour is excellent, though the drawing

of some of his figure panels seems sometimes unequal to his really excellent portrait work. Especially interesting in these individual rooms are those of the Milanese Gaetano Prevati and the Veronese painter Dall' Oca Bianca. The former is greatest in such imaginative creations as his *Notturmo*, his *Poesia*, and his *Mamma* ("Mother and Babe"), which has been acquired for the National Gallery of Rome, but his flower-pieces too are always exquisite; while the latter, with a very full exhibit of eighty-one works, excels in his lovely studies of Lake Garda, and the gardens, churches, and women of his own Verona.

I must not forget in my account the painters Luigi and Francesco Gioli, with their delightful pastorals of the Tuscan hill-sides, the two really brilliant *plein-air* paintings of Nomellini—a "pointillist" who, in this *Vintage Scene* and the group of children at breakfast, brings the sunlight right into his paintings—or among the Milanese the realistic art of Giorgio Brosch (*A Beer-hall*), the delightful *Annunciation* of Pietro Chiesa, who shows



"SUMMER FLOWERS"

BY GAETANO PREVATI

Venice International Exhibition



"TWILIGHT"

BY ALBERTO MICHETTI

also in the Lombard water-colour room, and, lastly, a painter of considerable importance who comes to my own knowledge first in the present exhibition.

Felice Casorati has two paintings in the central

Italian hall, where he figures beside Mentessi, Mancini, Emma Ciardi, and Boldini; and these two works show a decidedly original view of art. Delightful in drawing and colour is his *Bambina*, a



"IDLE HOURS AT THE FIDO"

BY FELICE CASORATI

Venice International Exhibition

little girl stretched upon the carpet among her dolls; more ambitious his *Signorine* ("Young Ladies"), who stand upright before us in a row, and bear the names, writ beneath them, of Dolores, Violante, Bianca, and Gioconda. Casorati has been, it would seem, to the "primitives" for his inspiration, and brought into his art something of their precision of drawing and their delicious *naïveté* of outlook: sometimes (but not always) his colour becomes muddy or cold, as in the naked child Bianca, with her mournful, dreamy eyes (one thinks of Botticelli's *Venus* of the Uffizi, with the same haunting eyes and subtle form); nor can I find any decorative excuse for the miscellaneous collection of objects placed before these young ladies' feet. But for all this Casorati is a fine draughtsman, and an excellent colourist, and stands on his own feet in this exhibition, uninfluenced by any one around him.

Lastly, the Roman artists, Mancini first of all, brilliant as ever (and perhaps more brilliant than ever) in this series of six half-length paintings of girls and children, but scarcely reaching the level

of those full-length male portraits at the Rome exhibition of last year, which were reproduced in *THE STUDIO*; Camillo Innocenti, with six characteristic paintings in Sala XIV; Arturo Noci, a younger artist of great promise, whose child's portrait—*Ritratto di Bambina*—in pastel struck me as particularly good; Enrico Lionne, who in his scenes of Roman popular life—*Return from the Festa of "Divino Amore"* and *The Lost Road*—uses, like Nomellini, the "pointillist" method, and, like him, floods his canvases with a golden glow of sunlight; and Norberto Pazzini, whose *Autumn in Ancient Rome* is not successful in its foreground of the Roman Forum, though the background is admirable in colour and sense of atmosphere. Here, too, before I leave this part of my subject, I may mention an excellent portrait by Antonio Piatti (*Bruno Nelli*), as well as a scene in which a discouraged artist seems to be consoled (*Carezza buona*) by his sympathetic model.

I shall treat the sculpture here but briefly, because in the present exhibition it does not reach



"A MOONLIGHT NIGHT"

BY GIUSEPPE MITI-ZANETTI



"THE AWAKENING OF VENICE" (MURAL DECORATION)

BY PIERETTO GASCO

the same level of interest as the painting. Leonardo Bistolfi's colossal group of *The Sacrifice* for the great Roman monument seems cramped, even within the spacious central saloon; Arturo Dazzi has a portrait figure—*Signorina Adriana Ceci*—of rare

distinction and grace, as well as a fine *Christ Crucified*; the *Lupa* of Graziosi is as attractive in modelling as it is the reverse in type and subject; Niccolini and Quadrelli have work of interest in bronze and marble respectively; but it is really the



"CATTLE AT THE WATERING-PLACE"

BY DEIFE KAROL



"PORTRAIT OF A LITTLE GIRL"

BY ARTURO NOCI

"individual show" of that refined sculptor, Pietro Canonica, which gives its character to this side of the Venice exhibition. Fine as are his portraits (*Duchesse Elena d'Aosta*, *Contessina Lutzev*, and the child in *La Pietà*), it is a marble *Torso* by him which I particularly admired, and which in its modelling is marvellously delicate.

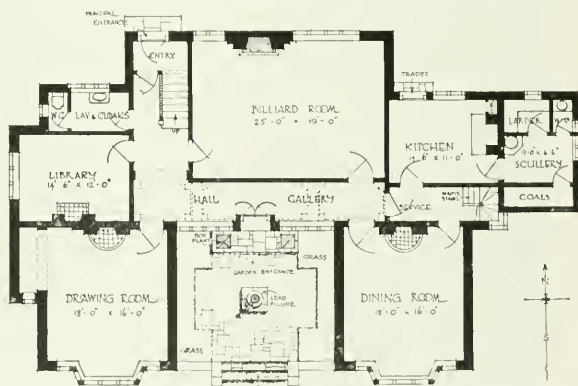
In this notice I have purposely omitted one room of extreme interest—that of the retrospective art of Tranquillo Cremona, which is one of the most interesting features of the present exhibition. Cremona, to whom an article

was devoted in *THE STUDIO* some eight years ago, was a great artist, absolutely in advance of his time (he died at Milan in 1878); but here I have needed all my space for the moderns, and I can only repeat my first words in saying that the work of the present Italian artists, as shown here, deserves the warmest appreciation by their contemporaries.

SELWYN BRINTON.

The complete set of Mr. Joseph Pennell's lithographs shown in the Senefelder Club's collection at the International Exhibition, Venice, has been bought by the Baroness Angela Reinelt and presented to the Venice Gallery of Modern Art. The United States Government has purchased for the National Collection at Washington, D.C., the entire collection of Mr. Pennell's lithographs of the Panama Canal, twenty-six in number. These litho-

graphs have just been made by Mr. Pennell, who only recently went to the Canal Zone for the purpose.



GROUND PLAN OF "TWO GABLES"

R. F. JOHNSTON, ARCHITECT



"TWO GABLES," BURNHAM, HUCKS

R. F. JOHNSTON, ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

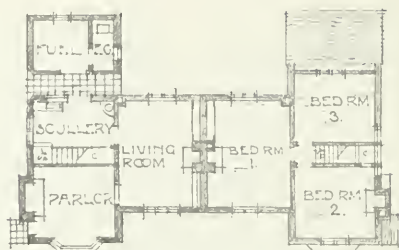
THE house called "Two Gables" of which elevations and plan are here given has been designed for a beautiful situation within easy reach of the famous Burnham Beeches by Mr. R. F. Johnston, architect, of London. The elevational designs have been largely governed by the client's desire that the north and south fronts should present a distinct contrast yet be in perfect sympathy. On the garden or south front there is a quaint little court sheltered between the two main gables. This court, which is paved with old flagstones and has a grass surround, is raised three

steps from the garden level, with a small lead figure in the centre. Thin red hand-made bricks are used for the chimneys and the lower part of the gables on the south elevation. The walls generally are treated in rough-cast, and the roofs are covered with rough hand-made red tiles from Reading. The half-timbered gables are of oak left in the natural colour and adorned on the face; this gives a wavy effect to the timbers, which vary in width from seven to nine inches and are studded with oak pins projecting two inches. The accompanying plan, which shows the simple and convenient arrangement on the ground floor, needs no further comment. On the first floor there are five bedrooms, a dressing room, bathroom and other offices.

Recent Designs in Domestic Architecture

The maids' bedrooms are over the kitchen wing, and are reached by a secondary staircase in the service passage. The house is approached by a long carriage drive sheltered by some fine old trees terminating in a forecourt of clipped privet hedge which screens off the kitchen quarters. On the south front leading from the steps of "the little court" there is a broad grass walk (the same width as the space between the two gables) with herbaceous borders on both sides and a background of privet hedge terminating in a half-circle with an old lead sundial. On either side of the broad grass walk are formal rose gardens, with an orchard and kitchen garden beyond on the east side and a sunk tennis lawn beyond on the west side. The garden has also been designed by the architect.

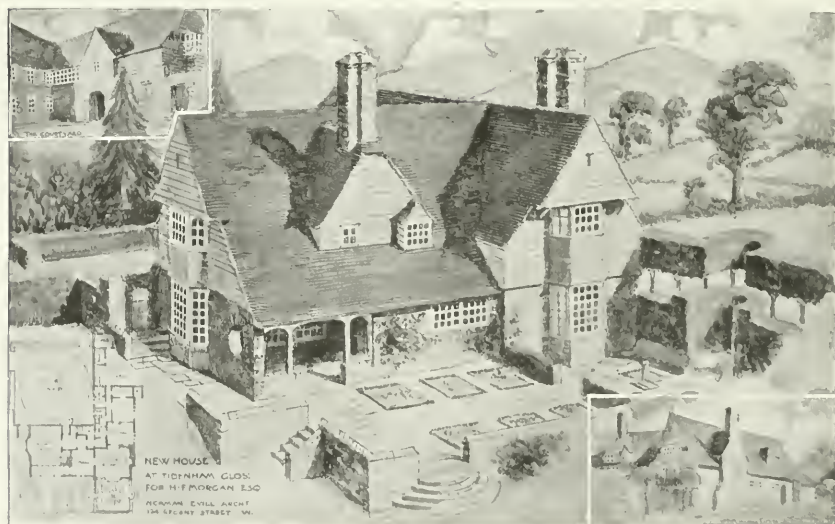
The house at Tidenham, in Gloucestershire, shown on this page occupies a site on the banks of the river Severn, and is built of the local limestone, which harmonises well with the silvery-grey elm weather-boarding used on the first floor. The house was placed so that the courtyard should be approached through a natural avenue of larch-trees. The terrace, which is approached from the drawing-room and hall through a loggia, is paved with stone, rectangular flower-beds being placed at intervals. Mr. Norman Evill, of London, was the architect for this house.



PLAN OF COTTAGE AT GARSTON, HERTS
F. S. CHESTERTON, ARCHITECT
(For perspective see p. 295)

The half-timber house in Hampshire shown in Mr. Evill's drawing here reproduced in colour is one which he was called upon to complete after it had been begun by another architect. It is constructed of "Old Basing" thin bricks, and most of the oak used for the half-timbering and joisted ceilings was obtained from cottages and barns in the neighbourhood, which also furnished the tiles. The garden was laid out in anticipation of building some ten or twelve years before the present house was started, and consequently the hedges are well grown.

Our next illustrations are of work by Mr. F. S.



HOUSE AT TIDENHAM, GLOUCESTERSHIRE

NORMAN EVILL, ARCHITECT



A MODERN HALF-TIMBER HOUSE IN HAMPSHIRE.
FROM A DRAWING BY NORMAN EVILL, ARCHITECT

Recent Designs in Domestic Architecture



PAIR OF COTTAGES ON THE WOODSIDE ESTATE, GARSTON, HERTS

F. S. CHESTERTON, ARCHITECT



PORTION OF TERRACE WALL AND BOWLING-GREEN AT DOWNSHIRE HOUSE, KENNESHOTT

F. S. CHESTERTON, ARCHITECT

Recent Designs in Domestic Architecture

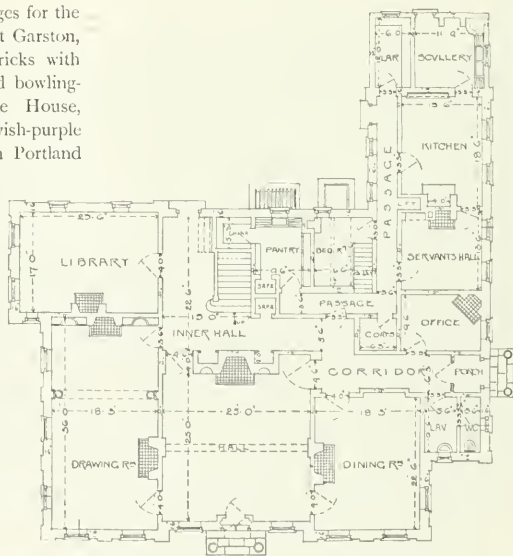


CARVED KEY-BLOCK OVER NICHE IN TERRACE WALL AT DOWNSHIRE HOUSE (see p. 295). DESIGNED BY F. S. CHESTERTON, ARCHITECT

Chesterton, of London—a pair of cottages for the use of servants on the Woodside estate at Garston, in Hertfordshire, and built of local bricks with "cavity" walls; a new terrace wall and bowling-green for the grounds of Downshire House, Roehampton, London, built of thin greyish-purple bricks, with balustrade and pier-caps in Portland stone; and lastly a detail of this work in the shape of the carved key-block over the niche shown in the illustration of the wall.

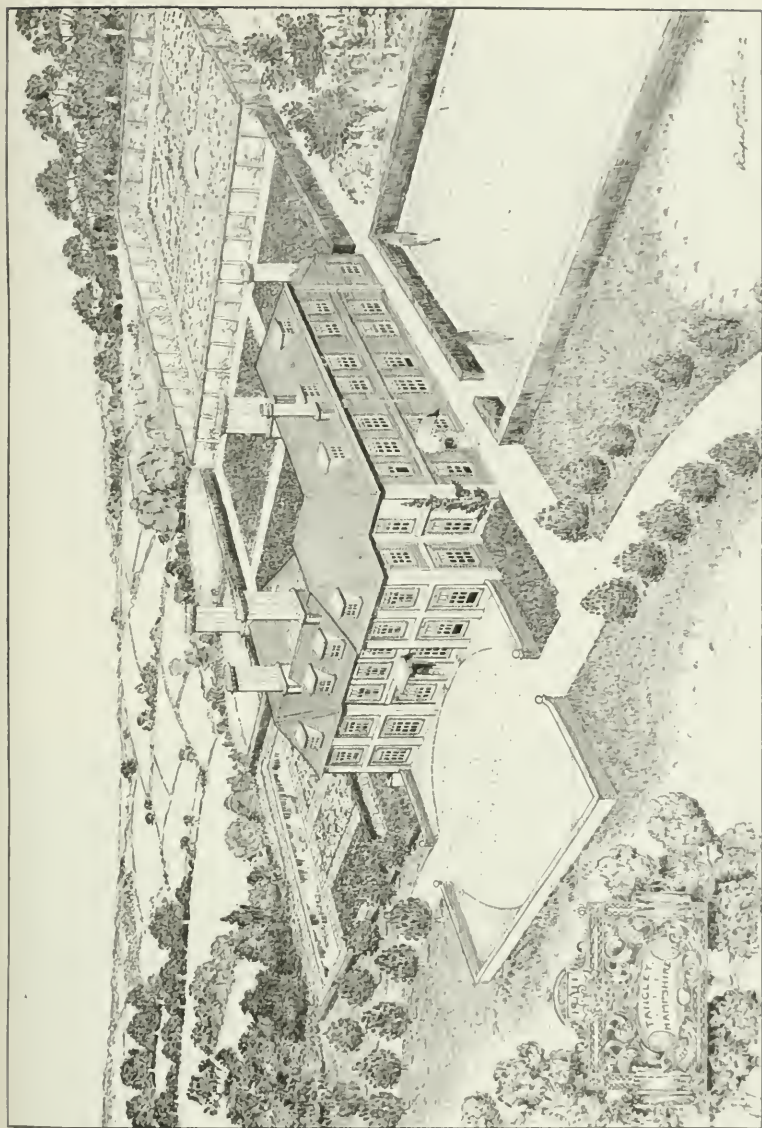
Tangley House, in Hampshire, of which the perspective is shown opposite, occupies an elevated site on the borders of Wiltshire, from which in each direction, except the north, an extensive view over the South Downs is obtained. The country is undulating and well timbered; the subsoil is of chalk formation to a considerable depth. The situation of the house, facing south-west, was chosen on account of its beautiful views and setting of trees on the north side; the existing gardens on the east side

and adjacent outbuildings to the north formed a valuable nucleus for the new building. The house is built in a park of sixty acres lying off the main road, and close to the village of Tangley. The architectural treatment of the house is based on the Queen Anne style. The walls are strongly built and faced with Lawrence's sand-faced hand-pressed bricks, of strawberry colour, and red with purple headers introduced to break the monotony of the surface. The whole of the work is severely plain, and very little ornament is used. The roof is covered with sand-faced tiles. The rooms on the ground floor are all panelled in deal, painted white. The doors are of English oak, and the floors and staircase are of the same material. The entrance hall has a marble floor, laid in squares, and marble is sparingly used in the fireplaces and hearths. A walled garden of an acre in extent has been planned on the north side, and terraced gardens on the south-west side are about to be laid out. Stables are already built, and a new garage for three cars, with chauffeur's rooms, and a house for an electric light plant of the most recent type to supply one hundred lights are in course of erection. The architect both for the main building and its accessories is Mr. Rupert Austin, of Westminster.



GROUND PLAN OF TANGLEY HOUSE, HANTS

RUPERT AUSTIN, ARCHITECT



TANGLEY HOUSE, HAMPSHIRE
RUPERT AUSTIN, ARCHITECT

The National Competition of Schools of Art, 1912



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1912.

LAST year, in a circular issued by the Board of Education, a reorganisation of the National Art Competition was promised by a scheme that would include a suitable place for showing the prize works executed in the schools controlled by the Board. The scheme may be in course of development, but there are no signs at present of changes in the methods of the competition or of the promised "suitable place" for displaying its results. So far as the National Art Competition itself is concerned reorganisation is not urgent. On the present lines it is a valuable feature of the curriculum, and would probably continue to be so for some years to come without much alteration. More important for the moment is the question of the gallery in which the works are shown. Protests against the unfortunately chosen place of exhibition have been made in the

Press over and over again without avail, but after the Board of Education's circular it was hoped that the present year would witness the abandonment of the sun-baked iron and glass building in the waste ground behind the Natural History Museum that has hitherto been considered good enough for the prize works in the competition. But nothing was done, and the chosen examples from all the State-supported art schools in England were banished once more to the backyard instead of being shown, as they deserved, in the Victoria and Albert

Museum. The National Art Competition has a claim of long standing to space in the museum. Two of its galleries, now devoted to other uses, were, in fact, originally built for the express purpose of displaying the competition works.

The examples of applied art exhibited last month showed considerable advance in skill of hand but



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

The National Competition of Schools of Art, 1912



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

little or none in design. In manipulation of material the students have accomplished far more than their compeers of twenty years ago, but they seem to be lacking in invention and content to work on lines that are respectable but not inspired. In England there appears to be a lull in original design at present, and a general tendency to fall back upon old ideas. So much is this the case that the manufacture of acknowledged replicas of the work of eighteenth century cabinet-makers has developed into a regular London industry.

Some of the most promising work in the National Art Competition was seen in the designs for book illustrations, the best of which showed uncommon merit. Special praise is due to Leonard R. Squirrell, of Ipswich, whose work is astonishing

for a boy of seventeen. Last year he showed a clever pen and ink drawing of Ipswich, which was reproduced in these pages, but higher artistic power is displayed in his more recent work, all the material for which he has found in and about this town. The examiners gave him a gold medal for several frames of drawings in pencil and colour, which include several capital interiors, the most striking of these being *A Suggestion from the Life Room*, here reproduced. His painting in oil of a river with barges unloading, though good in colour, was too reminiscent of the work of Mr. Brangwyn to be entirely satisfactory, and

was less successful than the sketch of the same subject in charcoal that was shown with it. Another capital design for an illustration drawn with



DESIGN FOR BOOK ILLUSTRATION

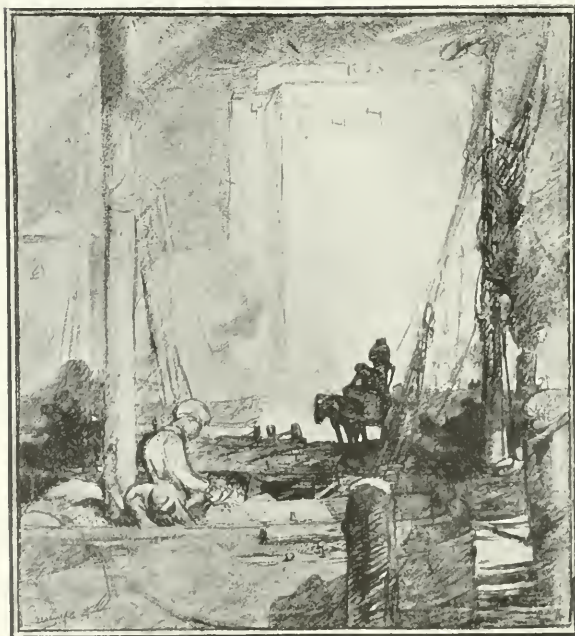
BY WALTER F. V. ANSON (LEICESTER)

The National Competition of Schools of Art, 1912

masculine strength and decision was contributed by Noel Laura Nisbet (Clapham), a student who has gained honours in several previous competitions. The weakest point of this spirited drawing is perhaps the mass of spears carried by the victorious troops. There are too many weapons and their character does not agree with the period of the picture. From the Leicester School of Art Walter F. V. Anson sent a number of sketches that gained deservedly high commendation. Other creditable designs for book illustration were an allegory by George S. Perriman (Lambeth), which though not perfect in drawing was larger in



DESIGN FOR COLOURED BOOK ILLUSTRATION: "A SUGGESTION FROM THE LIFE ROOM." BY LEONARD R. SQUIRRELL (IPSWICH)



CHARCOAL SKETCH OF PAINTED PANEL. BY LEONARD R. SQUIRRELL (IPSWICH)

treatment than most of the similar studies; the curious water-colours by John H. Brookes (Leicester), of foliage and branches traced delicately on tinted skies, showing strong signs of Japanese influence; a design for a lithograph of men working in a foundry by William G. Whitaker (Camberwell); and drawings of various kinds by Dorothy M. E. Payne (Lambeth), Hilda Warlow (Liverpool), and Audrey Peake (Bristol). A good collection of etchings included a study of an avenue of trees by Jessie Beswick (Liverpool), and others of various subjects by Jeanne M. T. Fischer (Liverpool), Fred. C. Jones (Bradford), and Dorothy E. G. Woollard (Bristol).

The National Competition of Schools of Art, 1912

The jewellery was on the whole less striking than that of last year. The best piece was shown by Dorothy V. C. Munro (Islington), whose cloak clasp here reproduced is simpler in design than the majority of the ornaments exhibited. Cornelius W. Exton (Birmingham, Vittoria Street) showed a charming enamelled silver necklet, the design consisting of tiny green leaves of enamel with touches of the palest blue, and lavender in the stones. Another good necklet, with a pendant of more elaborate design, by Bernard Instone, came from the same school. The enamels, though better than in 1911, were still below the average of some earlier years. The smaller pieces of metalwork in the exhibition worthy of notice included a circular teacaddy in silver with filigree decoration by Kate M. Eadie, a bronze paper-weight by Bernard G. C. Cohen, and a cast brass salver by Lewis Wright,

all of Birmingham, Margaret Street; a six-sided box of copper with figures in relief by William G. Bland, of Wolverhampton, a quaint little trinket shrine by Mary D. Stiles, of Camberwell, a pot-pourri jar of copper by Harold G. Alderton (Battersea Polytechnic), and some capital designs for a silver cruet by Cyril G. Tuxford, of Sheffield.

Stained wood is a material that has found increasing favour of late years in the eyes of the young designers who take part in the National Art Competition, but it has rarely, if ever, been seen to such advantage as in this year's exhibition. A gold medal was given to Esther N. F. Brown (Regent Street Polytechnic) for a box for playing-cards; and another good piece of work in stained wood from the same school was a chess-board by Margaret Reed, the wide decorative border showing incidents of the game "Black and Red *versus* White

and Blue," the colour gay and diversified with a judicious use of flat masses of gold in the castles at the corners of the board. The work in embossed leather, which has also figured prominently in recent competitions, was less successful. A leather card-box by Wallace E. Crowther (Birmingham, Margaret Street) was a creditable piece of execution, and with it may be mentioned an embossed glove-box by Marjorie Hudson (also of Birmingham, Margaret Street), and a casket by Gertrude Morris (Brighton).

The pottery sent in for competition was not in any way remarkable. In lustre the best thing shown was a vase of warm yellowish-buff colour, by Joyce A. Reddrop, of Lancaster. Two sgraffito blue pots by Alice Newby, of Wimbledon School of Art, were pleasant in colour, and another attractive piece of sgraffito work was a very small brown and white vase by Alice R. Lund, of Lancaster. The tiles by Albert L.



DESIGN FOR ILLUSTRATION

BY NOEL LAURA NISBET (CLAPHAM SCHOOL OF ART)

The National Competition of Schools of Art, 1912



OVERMANTEL PANEL

BY BEATRICE M. STEEL (IPSWICH)

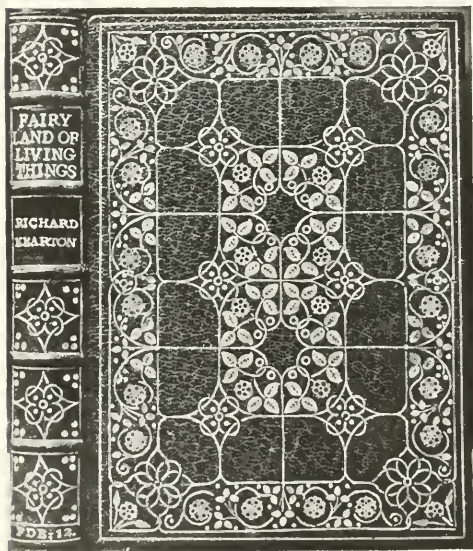
Barlow (Salford), and Albert Mountford, of Stoke-on-Trent (Burslem), were superior to anything in

their section, but not so successful as some of the work by the same students contributed in past years to the National Competition.

In wood-carving the one piece of importance was a small casket in walnut, intended for a presentation key, and designed and carved by Alice Lilian Hitchcock, of the Kensington School of Art Wood-carving Classes.

Another unimportant section this year was that of bookbinding, which was censured in the report by the judges, Mr. Robert Anning Bell, R.W.S., Mr. Douglas Cockerell, and Mr. T. Erat Harrison. Of the book-covers exhibited two of the most attractive were by Francis D. Elsom (Camberwell), and by Maud B. S. Bird (Birmingham, Margaret Street).

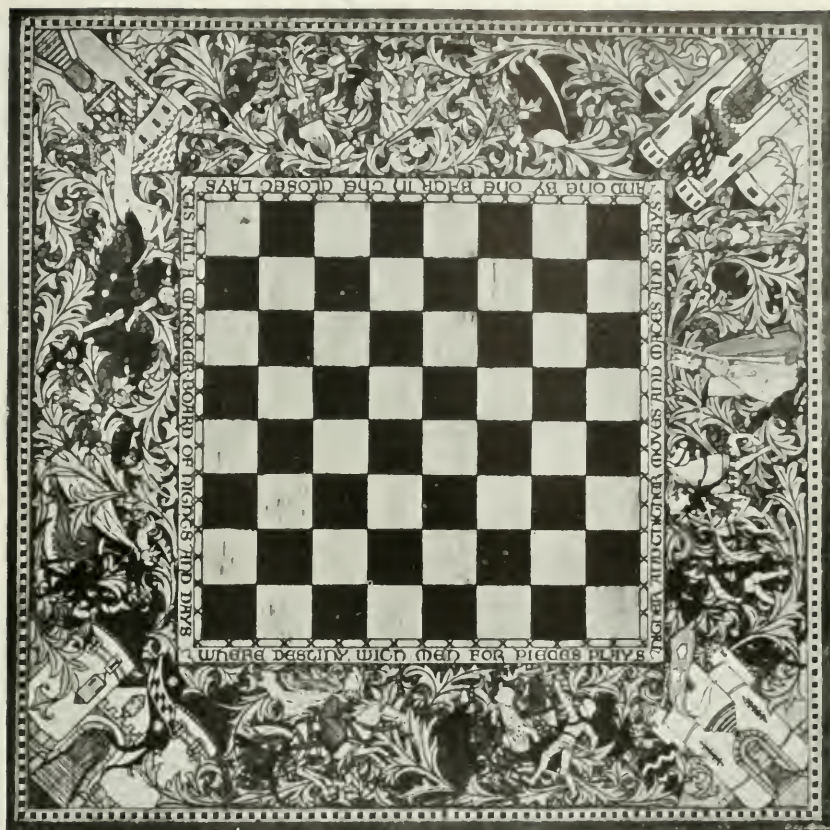
In lace there were signs of a revival in design, and good work was shown by Nottingham (to which school six silver medals were awarded in this department), Dublin, Cork, and Dover. The highest award was gained by a London student, Florence A. Davy, of Hammersmith L.C.C. School of Arts and Crafts, for an excellent design for an infant's shoe in needlepoint.



BOOKBINDING

BY FRANCIS D. ELSOM (CAMBERWELL)

The National Competition of Schools of Art, 1912



STAINED WOOD CHESS-BOARD

BY MARGARET REED (REGENST STREET POLYTECHNIC)

The fashion drawings by Helen S. Oliver (Leeds, Vernon Street) received a special compliment from the examiners, who awarded the student in question a bronze medal for "her excellent and original designs for modern costumes." It is, however, doubtful whether artists are the best judges of this particular kind of work.

The designs for interior decoration included a series of clever circular paintings by Winifred E. Fitch (Hornsey), made to decorate the saloon of a liner and illustrating *The Four Winds*. To these a gold medal was awarded. A good design for an overmantel panel was contributed by an Ipswich student, Beatrice M. Steel. In the same section several compositions were shown by Violet E. Hawkes (Liver-

pool). One of these, a sketch in black and white of a garden with Watteau-like figures, was particularly good. A gold medal was given to Margaret Clarke (Nottingham) for a modelled sketch design for an overmantel for a music room, to be executed in oak and bronze. The modelled design for a panel representing blacksmiths at work, by Bernard F. Walker (Birmingham, Margaret Street), was akin in some respects to the work of the Belgian, Meunier. It was rough, but effective and alive. A modelled head in very high relief, carved in marble by Jessie M. Riding (Liverpool) was praised by the examiners for its beauty of workmanship. The modelling generally was barely up to the average, but a full length figure of a young girl, charming in its grace

The National Competition of Schools of Art, 1912



STAINED WOOD BOX FOR PLAYING-CARDS

BY ESTHER N. F. BROWN (REGENT STREET POLYTECHNIC)

and simplicity, was shown by James O'Brien (Dublin, Metropolitan School); and a capital study of a man, seen in the act



SILVER TEA-CADDY, BY KATE M. EADIE
(BIRMINGHAM, MARGARET STREET)

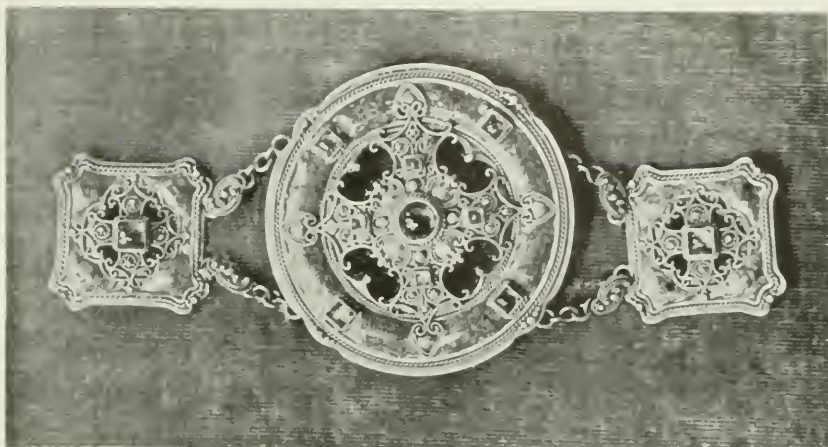


BUFF-COLOURED LUSTRE VASE, BY
JOYCE A. REDDROP (LANCASTER)

dress fabrics by Berengaria Fildes (Morecambe); the blue chintzes and cotton prints by Mabel L. Hinton (Dudley); and the printed muslins by Florence D. Watson (Leeds, Vernon Street). The furniture silks shown by two Macclesfield students, Arthur Mottram and William Ray, also deserve commendation.

WILLIAM T. WHITLEY.

The National Competition of Schools of Art, 1912



SILVER CLOAK CLASP, SET WITH TOPAZ

BY DOROTHY V. C. MUNRO (CAMDEN SCHOOL, ISLINGTON)



ENAMELED SILVER NECKLET AND PENDANT, BY CORNELIUS W. EXTON (BIRMINGHAM, VICTORIA STREET)



GOLD AND SILVER NECKLET AND PENDANT BY BERNARD INSTONE (BIRMINGHAM, VICTORIA STREET)

Embroidery Exhibition at the Musée Galliera

AN EMBROIDERY EXHIBITION AT THE MUSÉE GALLIERA. PARIS.

To those interested in embroidery and to those who have followed its fascinating history a first visit to the exhibition in the Musée Galliera will recall traditional memories of comparison amidst the fairyland glitter of colour and dazzling manipulation of imitation precious stones. Perhaps the coming of steam and petrol and the ease of travelling may have robbed art of its interpretation by the needle, and caused Helens like her of Troy, who sat apart working out scenes of the wars, to get rarer every year. Not that I hold a brief by any means for the work of the ancients to-day, but surely their early teachings and examples, added to our own progressive knowledge of materials and colours, should have helped us to produce work and design that would appeal with more than a short-lived, superficial glitter. It is in the design more than any other quality that one feels the

want of distinction. The craftsmanship in nearly all cases is excellent, and a feeling of the impressionist movement in paint is evident in many of the colour-schemes.

Of the large exhibits the most personal and outstanding is the scheme of decoration for a boudoir, by John Jacobson and his collaborator E. Boiceau. The subtle colour and the use of liquid velveteen in combination with embroidery are its most remarkable features, especially notable being the use of blacks and various greys. The wall of the inner recess is a delicate shade of red, with appliqué wreaths of a deeper tint of the same colour in liquid velveteen, the nearer walls being violet-grey, with similar design in black, rose, and gold, which has also been executed on the elusive matt black curtains. Other exhibits by Mr. Jacobson, with their quaint application of mosaic-like stones, are all notable for refined design and colour.

For variety the striking exhibits by Maurice and Henri Monnot are unsurpassable, as is the case devoted to dress materials and embroideries by



SCHEME OF DECORATION FOR A BOUDOIR

BY JOHN JACOBSON, WITH THE COLLABORATION OF E. BOICEAU

Embroidery Exhibition at the Musée Galliera



EMBROIDERED HANGING: "CHASSE AU FAUCON," BY MME. FERNANDE MAILLAUD

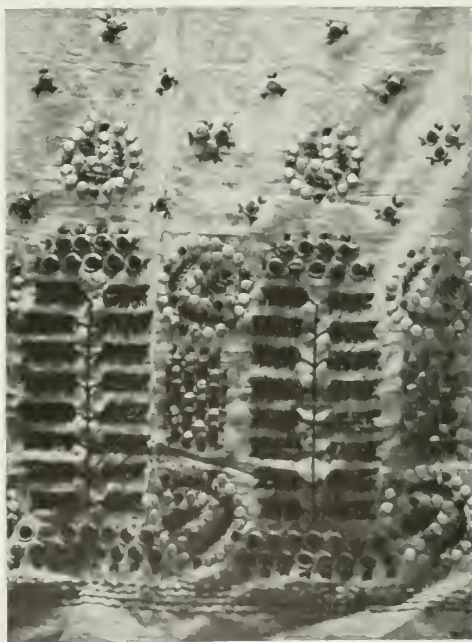
Madame Paquin. For a more personal feeling combined with individuality, the single exhibits, though in many instances rather obscurely hung or intermingled with others in a bazaar-like manner, give a better idea of the progress of the craft, and the artist apart from a machine. In technique and excellent colour the two large hangings, *Chasse au Faucon* and *Le Vanneur*, by Madame Fernande Maillaud, are distinguished, her restrained use of red, and dark blue borders with their intermittent spots of grey, being fascinatingly simple. For impressiveness by size and workmanship the exhibits by Madame Ory-Robin leave little to be desired. Exception only might be taken to her use of strong and fragile materials, string playing an important part in outlining and decorative spots in straw. Similar characteristics are observable in the work of Miss Sabine Desvallières.

One turned with a feeling of unaffected delight to the exhibits of Madame Christine Van der Meer and Madame Elise Prioleau. In each the inherent quality of the material has been admirably utilised with the design. The panel *Richard Cour de Lion*, executed by the latter after the design by Jessie M. King, is a marvel of needlecraft; the intricacies of the design have

been flawlessly accomplished by varied and untrammelled stitches, the colour of the silks giving an enamel-like brilliance. Another piece of work by the same collaborators entitled *The Four Queens* also claims a special interest.

For masterly execution the *store*, or blind, exhibited by Édouard Privé is one of the most outstanding pieces of white needle-craft in the exhibition, containing as it does examples of all known stitches and styles of embroidery. Notable, too, for its admirable workmanship and colour is a chasuble by Miss Marie

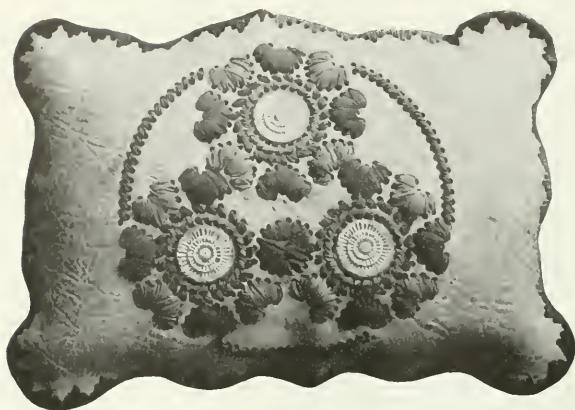
Mlodzianowska. The unique and individual pieces by Clément Mère are also worthy of more than a



LAWN FOUNCE (OR LION)

BY CHARLES THIBAUT

Embroidery Exhibition at the Musée Galliera



EMBROIDERED LEATHER CUSHION

BY MME. BERTHE CAZIN

Alfred Lescure, an embroidered hanging by René Lalique, some lace and bead work by Paul Marescot, the blind by Paul Mezzara, a *tablier brodé* by Miss Jeanette Pontois, the designs and decorative open-work, outlined in silk, by Léon Sault, and the exhibits by Madame Marie Alix, A. Carré, Édouard, Guerquin et Weiss, Madame Angèle André-Hellé, Karbowsky, René Massé, Albert Michonet, Madame Béringuier-Salmon, and Madame Pamart de Vergniolles.

E. A. TAYLOR.

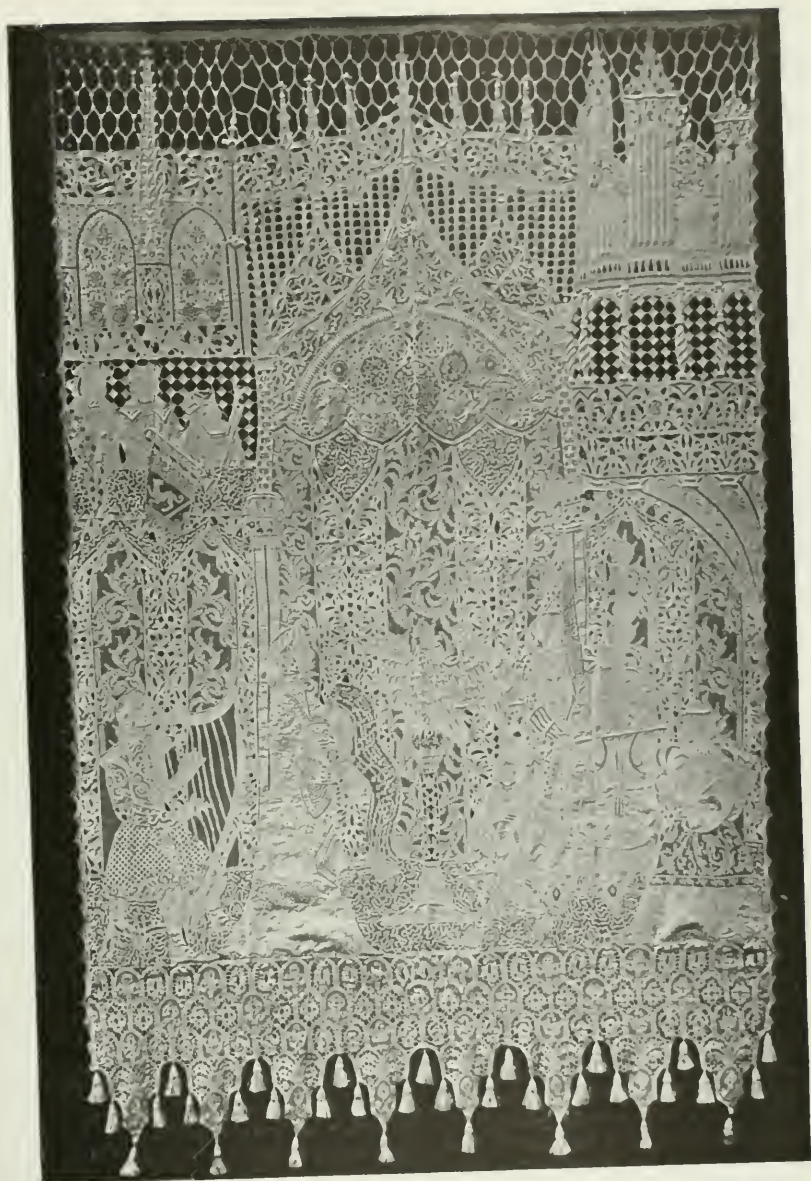
passing notice, as is the lawn flounce by Charles Thiébaud (p. 309), fascinating in design and colour spotting in yellow, reds, green, and blues, and the dainty symbolic decorations in black, blues, and reds on pale cream ground by Madame Marie Monnier.

Among other exhibits of particular interest at this exhibition I should mention the embroidery on silk by Maurice Brisset, with its arresting colour, the embroidery in gold exhibited by Biais Frères et Cie., various exhibits, including that here reproduced, by Jules Coudyser, excellent in their craftsmanship, some embroidered leather work by Madame Berthe Cazin, an example of which is shown on this page, cushions by Miss Marcelle Cros, a decorative panel executed by Madame Otto Van Reed Dutilh after a design by Otto Freundlich, the open-work and simply designed borders by



EMBROIDERED CURTAIN

BY JULES COUDYSER



EMBROIDERED BLIND
BY ÉDOUARD PRIVÉ



"MOTHER AND CHILD"

(Royal Academy, 1912)

BY GEORGE J. COATES

STUDIO-TALK.

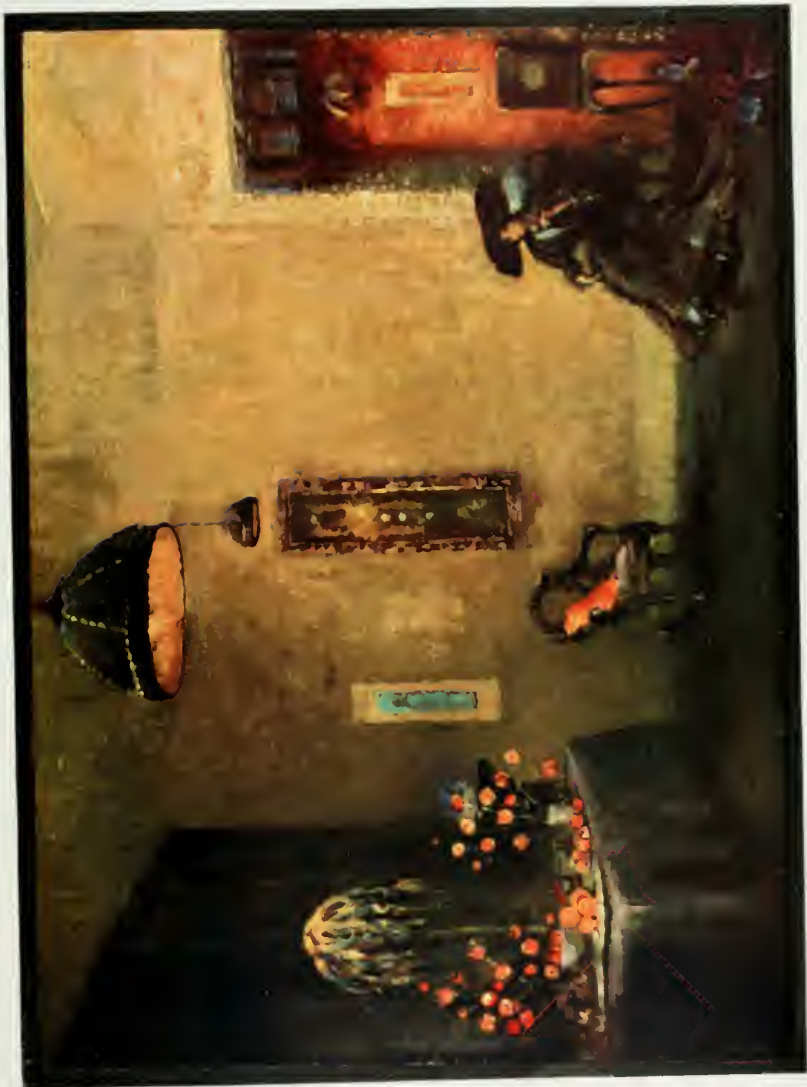
(From Our Own Correspondents.)

LONDON.—There are, no doubt, many people who would not be at all inclined to believe that a scheme of decoration in which black is used in large masses could avoid the danger of being excessively ponderous and sombre. But recently there has been exhibited at the gallery of the Ryder Decorative Company, 81A Chester Square, a room designed and arranged by Mr. P. K. Prossor in which a combination of black and gold has been carried out in a manner that shows how completely this danger can be evaded by the skilful decorator. In this "black" room gold is used as the background of the colour-scheme—as the colour of the wall surfaces—and black is introduced in the details of the arrangement. The carpet and curtains are black, as are also the furniture and hangings, and the ornaments are either black or grey—the flower vases, &c., are pewter—so that in the general effect black is the predominating note. Yet by an admirable balancing of the colour proportions, and by a very judicious adjustment of the relation between the background and the acces-

sories, sumptuousness and richness of colour quality have been obtained in an entirely legitimate manner and without any sacrifice of that charm of reticence that counts for so much in domestic decoration. The quietness of the room is, indeed, one of its greatest merits, and the one which shows most convincingly the taste and discretion of the designer, and yet in this quietness there is an element of mysterious suggestion that adds much to the persuasiveness of the decorative result. Perhaps the greatest merit of all, however, is that in the originality of the arrangement there is no taint of eccentricity; Mr. Prossor has thoroughly appreciated the importance of making the room a place that can be lived in, and not an example of æsthetic extravagance.

By way of supplementing the series of illustrations already given of works in this year's summer exhibition of the Royal Academy, we give above a reproduction of an oil painting by Mr. George J. Coates, exhibited in Gallery X.

Mr. J. Kerr Lawson, whose lithograph *L'Obelisco* we are reproducing on p. 315, shows a remarkable aptitude for treating architectural themes. The



A BLACK ROOM AFTER THE DEATH OF P. K. PROSSOR
 BY MA. K. T. H. IN OIL BY GEORGE SHIRLINGHAM



"L'OBELISCO." FROM A LITHO-
GRAPH BY J. KERR LAWSON

drawing is made on the lithographic stone in a method that secures a highly original effect in *wash*. His lithographs in this style have often claimed attention in London exhibitions.

Aubrey Beardsley found the most natural solution for the problem of the embellishment of the printed page. But artists have been too afraid of laying themselves open to the charge of plagiarism to allow the art of illustration to benefit fully from the possibilities suggested by his methods. Thus the foundation of a school has been delayed. But on more than one occasion lately there has been welcome evidence of a change of attitude in this respect. It is certainly in favour of the interesting Danish artist, Mr. Kay Nielsen, who has recently been exhibiting a collection of illustrations at Messrs. Dowdeswell's, that, with plenty of imagination and resource of his own, he starts frankly from Beardsley in method. His work is charged with ingenious and exuberant fancy. The sense of beauty that was Beardsley's, but which hardly any of his imitators have had, is possessed in ample measure by Mr. Nielsen. The vein as well as the style is Beardsley's in Mr. Nielsen's best pieces—*Inevitable*, *The Real Princess*, *To Goethe*. A school is founded when more than one artist works in the same vein through affinity of temperament; thus, and not by superficial imitation, the mantle descends. It is in his lighter themes that Mr. Kay Nielsen achieves the most.

Those who were condemned to town during the off-season will not have missed the attractive exhibition of etchings by younger men at Messrs. Dowdeswell's galleries. Among those who added to their reputation by new plates Mr. Ernest S. Lumsden and Mr. F. Murray Smith are particularly deserving of praise.

At the Baillie Gallery many of our best-known water-colourists have contributed to an exhibition which will remain open till the end of the present month. There is some particularly attractive work on view from Messrs. Francis E. James, Gerard Chowne, A. S. Hartrick, E. J. Sullivan, A. Ludovici, and Edwin Alexander, and Miss Ursula Tyrwhitt.

The void left among the art galleries of London by the closing of the New Gallery (which after being converted into a restaurant has again become derelict) is at length about to be filled by a new building in Bond Street which owes its existence to an energetic group, conspicuous among the promoters being Mr. Francis Howard, to whom the public is largely indebted for several important exhibitions held of late at the Grafton Galleries. This new building, which is to be called the Grosvenor Gallery, a name already familiar in the history of modern British art, will be inaugurated in the course of a few weeks, and here in future will be



"BRENDAN"

BY DERMOD O'BRIEN, P.R.H.A.
(See *Dublin Studio-Talk*, next page)



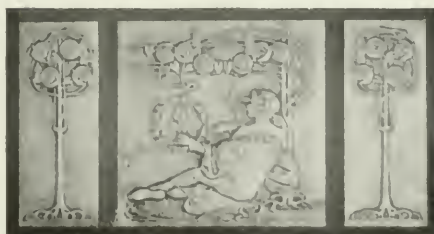
PORTRAIT OF DERMOT O'BRIEN, P.R.I.A. FROM A DRAWING BY W. STRONG, A.R.A.

held the exhibitions of the International Society of Sculptors, Painters, and Gravers, who since the closing of the New Gallery have shown at the Grafton Galleries. Our readers will be interested to learn that the promoters of this new Grosvenor Gallery have appointed Mr. T. Martin Wood, who has been closely associated with this magazine for several years past, to be permanent secretary of the gallery. Mr. Wood is in complete sympathy with the aims of the promoters, and his appointment augurs well for the attainment of those aims. The programme for the next few months includes exhibitions of the Arts and Crafts Society, the National Portrait Society, and the International Society.

A correspondent asks us whether under the National Insurance Act, which came into force on July 15, it will be necessary for artists to insure any models employed by them, even if only at irregular intervals. The Act, although fraught with all sorts of intricacies and complications,

seems to be clear on this point, that all persons who are *casually* employed for the purpose of the employer's trade or business have to be insured; and we should say that artists' models come within the purview of this provision, or at all events those of them who are employed at a rate of less than £100 a year, as most of them no doubt are, and are over sixteen and under seventy years of age.

DUBLIN.—This year's exhibition of the Royal Hibernian Academy was much above the average of recent years. It included a brilliant work by Mr. William Orpen—a nude study of a recumbent female figure entitled simply *A Woman*, a fine male portrait by Mr. Augustus John, and several of Mr. Gerald Kelly's sympathetic portraits; while the contributions from resident Dublin painters, both in landscape and portraiture, were remarkable alike for their high standard of attainment and their variety of interest. Several of the younger painters whose names are not yet enrolled amongst the members and associates of the Academy sent admirable work. Mr. Jack Yeats's *Maggie Man* was an arresting study of a fast-vanishing West of Ireland "type," painted with certainty of touch and intensity of purpose. Miss Eva Hamilton, who has gained in breadth and fineness of vision, was particularly successful in her interior, *A Bright Morning*, with a mother and child looking out across a Dublin street. Interesting work was shown by Miss Clare Marsh, Miss Estella Solomons, Mr. Tom Scott, Miss Meta Tatlow, and others, the landscapes frequently bearing traces of the influence of Mr. Nathaniel Hone. That veteran painter was represented by several fine landscapes and sea-pieces, all of which showed the poetic feeling and distinction of handling which characterise his work. Several interesting portraits of



SUMMER. REPRODUCED FROM OVERMANTEL BY MARGON H. WILSON
(See *Graeco-South* (a))



EMBROIDERED CUSHION

BY MILLY MORGAN



COLOURED GESSO PANELS

BY MRS. MEREDITH WILLIAMS

Irish notabilities were contributed by the president, Mr. Dermot O'Brien, and Miss Sarah Purser, H.R.H.A.

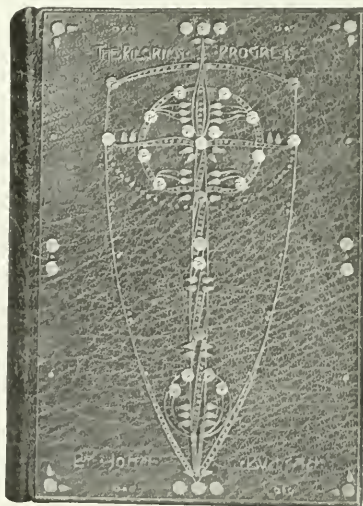
and ugliness back to affectionate regard for the beautiful.

When William Morris first visited Glasgow to

The Water Colour Society of Ireland always manages to make its annual exhibitions in the Leinster Hall attractive, and that of the present year was no exception to the rule. Amongst the exhibitors were Mr. Lee Hankey, who sent some interesting studies of Etaples, Mr. Bingham MacGuinness, Miss Rose Barton, Miss Clara Irwin, Miss May Hamilton, and Mr. R. C. Orpen.

E. D.

GLASGOW.—Confident assertions are at times made to the effect that modern decorative art is dead. The libel has been disproved again and again; it is revived solely in the interests of commercialism. Dead? Why, a hundred studios and craft-shops in Glasgow would be closed if modern art and craft activity ceased, and the busy School of Art would lose one of its chief titles to individuality. Periodic exhibitions there and at the Ladies' Art Club, as well as elsewhere, would cease, or take on an altogether different complexion. The movement is largely controlled by women, and as we all know it is not a habit of the modern woman to desert a cause in which she is actively interested.



LEVANT MOROCCO BINDING. BY ANN MACHETHI AND GEORGE TURNBULL

lecture, and sat with his young student host far into the night discussing ideals, even he with his big mind and hopeful temperament must have failed to grasp the length to which a decade or two of earnest art teaching and practice would carry the new movement. Glasgow has been in the van all the time; she has reared a vigorous band of individualists, and there is neither likelihood nor indication that a return will be made to the supine practices that made a past generation so undistinguished. It is quite true, however, that some

Mackintosh, Mrs. Herbert MacNair—all leaders in the new movement, each still actively engaged in it—surely forfeited claim to being truly representative. Still, so far as it went it was certainly interesting, demonstrating as it did that Scottish art and craft have still the vigor and versatility of youth. Not only were the principal educational and other institutions and companies, such as the Glasgow School of Art, the Edinburgh College of Art, the Royal Technical College, Glasgow, the Scottish Guild of Handcraft, and McCulloch and Co., effectively represented, but numerous individual artists of acknowledged talent contributed work which fully redeemed the display from any charge of mediocrity. Mrs. Traquair, Mr. Thomas Hadden, Miss Lewthwaite Dewar, Miss Marion Wilson, Mr. A. Strachan, Mr. J. C. Watt were among those who showed metal-work of various kinds, and enamels; Miss Ann Macbeth was prominent in the embroidery section, in which also some good work was shown by Miss M. Morgan; and in the design and hand tooling of book-covers Miss Macbeth was again in evidence, with Miss Jessie M. King, Mr. John Macbeth, Mr. George Turnbull, and others. These are but a few of the artists whose work figured in the exhibition. Altogether close on nine hundred examples of art and craft were shown, a striking indication of the activity of the modern artist and craftsman, and



WROUGHT-IRON CROSS. BY THOMAS HADDEN

recent exhibitions of Scottish arts and crafts have given the impression that progress is not being maintained. The display of decorative work at the exhibition held here last year, for instance, disappointed many, but if such was the case it was due to the non-representative character of the collection of work gathered together. A Scottish exhibition of such work without examples of the art of Chas. R. Mackintosh, George Walton, Oscar Paterson, E. A. Taylor, Mrs. Newbery, Mrs. Macdonald



FIREPLACE. BY STUDENTS OF THE TECHNICAL COLLEGE, GLASGOW



"A SPRING FLOOD"
BY CARL M. THUMA

(Deutsch-Mährische Künstler, Brunn)

conclusive proof of the erroneousness of the idea that the new combination is a spent force.

J. F

BRÜNN, MORAVIA.—The exhibition of works by the members of the Society of German-Moravian Artists lately held in the new Art Gallery proved of varied interest. For the first time the decorative arts were included, an innovation which it is to be hoped will be repeated. Among the exhibits was a reception-room designed by Gottfried Czermak, a young architect and designer who shows much inventive fancy and possesses good decorative taste. The pictorial artists belonging to the society are men of all creeds. Among them is Ludwig Wieden, who showed a capital portrait of Baron von Bleyleben and some *genre* pictures of distinctive quality. His study of *A Hungarian Gipsy Woman*, here reproduced, is a veracious rendering of this type of humanity. Hugo Baar, the painter of Moravian scenes, contributed pictures painted in his delicate, refined style—soft snow masses transcribed straight from Nature at a temperature scarcely above zero. From his hand we shall see no new works, for death has snatched him away just in the finest period of his development, at the early age of thirty-nine. Hugo Charlemont showed some flower-paintings of refined tone and colour; Anton Nowak pictures of ancient architecture found in unknown corners of Bohemia, charmingly portrayed; and Gustav Bohm some imaginative water colour drawings of old courtyards, and an admirable portrait of a

lady. Carl M. Thoma, who passed his life in the flat land of Moravia, and whose works are but rarely to be seen outside Brünn, was represented by two pictures—one depicting the hot midday sun when a glow of heat is spread over the lowland; the other *A Spring Flood*, here reproduced, in which desolation is everywhere around. Johann Viktor Krämer sent a delightful picture of the Narenta Bridge, Mostar, in which he has caught the very spirit and atmosphere of this fine old city, with its time-worn architecture, exquisite colouring and foliage. Interesting pictures were also contributed by Adolf Kufmann, Viktor Bohm, and Alfred Milan,



"A HUNGARIAN GIPSY WOMAN"

(Drawing by Ludwig Wieden)

BY LUDWIG WIEDEN

and graphic work by Emil Singer, Helene Drost, and Gabriele Murad-Michalkowski. Two rooms were set apart for the members of the Society of German Artists in Bohemia, to which many well-known artists contributed, among them Otty Schneider, Fritz Pontini, whose hand is now for ever still, Richard Tröger, and a number of graphic artists.

A. S. L.

DRESDEN.—The two specimens of Walther Conz's art here reproduced represent only one side of his craft. He is a very versatile handler of the etcher's and engraver's tools, as he needs must be since the chair of instruction in these branches at one of the principal German Academy Schools has been entrusted to him. Conz has been for a decade at least the professional exponent of black-and-white art with the Karlsruhe Künstlerbund, all of whose members have occasionally etched and more often lithographed without making a real profession, so to speak, of the practice. But this last applies to Conz, and it is accordingly natural that the teaching of black-and-white should have fallen to his lot at the Karlsruhe Academy.

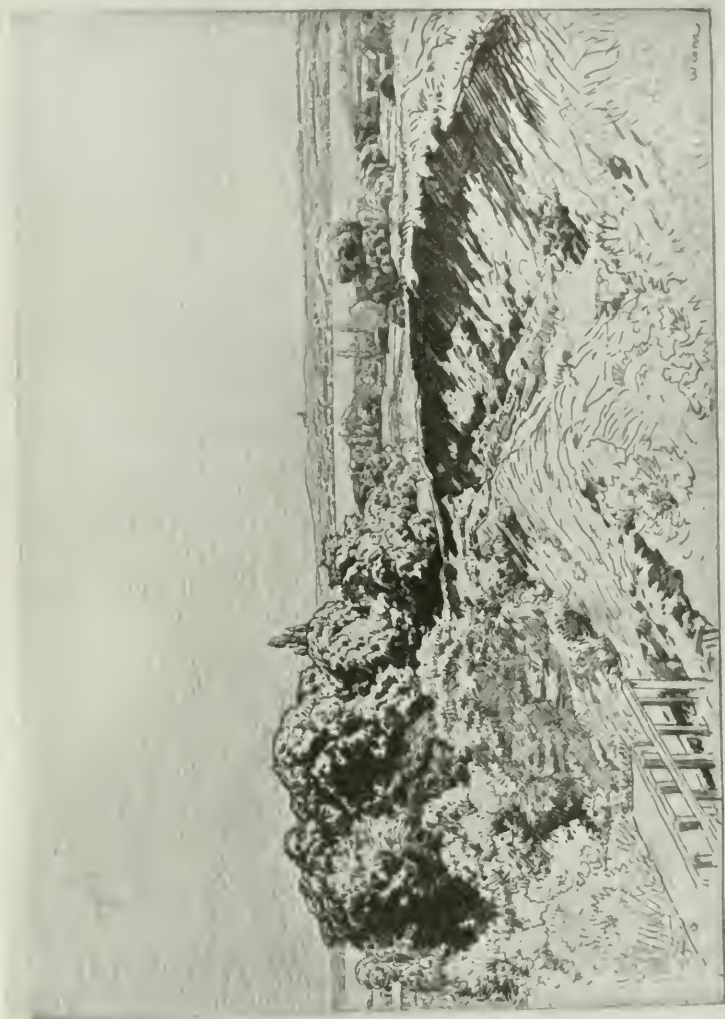
Conz has always been an original etcher, and as far as I know never condescended to reproductive work—that is, to reproduce the inventions of another man. He has also mezzotinted a good deal, notably a fine portrait of his mother. This process too, in spite of Herkomer, may be looked upon as pretty much obsolete, at least as far as the original etcher is concerned. Painter-etchers of to-day generally choose the sand-paper method when aiming at some of the effects that true mezzotinting affords, for the sand-paper method allows of more freedom and commands the charm of true spontaneity more than the rocked plate. Like all modern rock-mezzotinters Conz attempts this very charm too, and tries to achieve it by a less regular system of rocking than the old reproductive artists required.

Conz is the son of an artist and a native of Baden. Having been brought up in an artistic atmosphere from his very infancy, this has made him more pliable than he otherwise might have been, has enabled him to criticise new departures more dispassionately and to extract good as well as avoid excesses more easily than many of his colleagues. The two great men who have crossed his path and who could not



"IN THE SUBURBS"

FROM AN ETCHING BY PROF. WALTHER CONZ



"NEAR LAKE CONSTANCE," FROM
AN ETCHING BY PROF. W. CONZ.

fail to exercise some influence upon his style are Count Kalkreuth and Hans Thoma. Kalkreuth was president of the Karlsruhe Künstlerbund during the period of its apogee, which was also the time when he was a fertile etcher. From him Conz acquired many technical hints. But Thoma gave him something more valuable, a guide for his conception of and feeling for art.

Thoma's life-work, especially the latter half of it, may be looked upon as a protest against the over-æsthetical self-conscious and super-refined phases of art which have obtained ever since Manet, ever since artists began to "explain" what they were driving at. His ideal is the art of the period before 1870, not in so far as it was fettered by stupid academic rules, but in so far as its appeal to the public was then a plain unsophisticated one. Since then artists have grown so wondrously wise, have heaped theory upon theory, proving each time that now at last they are upon the right path and hitherto all had been wandering in the dark. Simplicity in spirit, a kind of style that needs no word of explanation even for the initiated, is, according to Thoma, what we are really in need of. And this is what he has inculcated in his followers. The Conz etchings

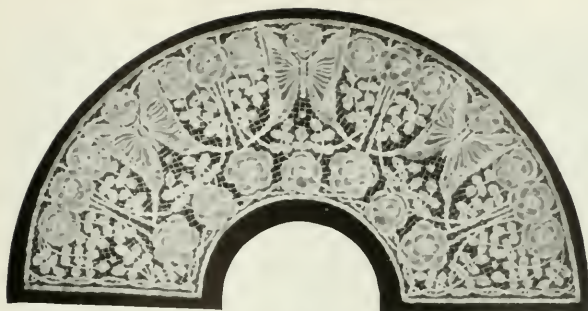
reproduced here display this style. There are no traces of an attempt to surprise one by cleverness, by an extraordinary pose, or by unusual technical skill. The language used, so to speak, is that of a man of deep feeling, but of simple learning: one whose strength lies in what he has to say, not in the seductive way of saying it. H. W. S.

BRUSSELS.—The question of lace-making is one that is prominent at the present moment, for there are many who are seeking for a practical means to bring this exquisite art into vogue again. Without going back to the golden days in the history of lace-making, says the writer of an article published in "Le Soir," it is sufficient to note the falling off in the last few years of the income this craft brought to the country. The number of its practitioners, once very numerous, being now reduced to a few aged workers, the young lace-makers who have succeeded them have lost the secret of their predecessors' technical perfection. For the want of expert craftsmen certain of the "points" have been lost, and others are rapidly falling into disuse; thus it is with Grammont lace, so fine in quality, in which one admires the *formes de charité* on an almost invisible net. This abandon-



FAN IN BOBBIN LACE

BY IRÈNE D'OLSZOWSKA



FANS IN FLANDERS LACE AND NEEDLEPOINT



BY IRÈNE D'OLZOWSKA

ment of the art has been brought about by the smallness of the wages earned, owing to the competition of machine-made lace; but this competition can only affect the output of hand-made lace of common design and inferior workmanship. Machine-made lace can do nothing against artistic productions which are original in design and perfect in technique; such works require the collaboration of designers and practitioners of the highest order.

It is with the idea of training these workers that, thanks to the initiative of Mme. Philippson, a new course of lace-making has been opened in connection with "Les Arts de la

Femme" at Brussels, and already the results achieved have been remarkable. In a recent exhibition visitors were able to admire an interesting collection of designs for lace together with the actual work of the pupils, and at the same time a scarf in Malines lace executed to the designs of Mlle. Irène D'Olzowska, in fulfilment of a commission which the society "Les Arts de la Femme" received from Queen Elizabeth of Belgium. The scarf was intended for presentation to Mme. Fallières as a souvenir of her visit to Paris, and her Majesty, who takes an especial interest in this revival of the lace industry in Belgium, ordered it to be worked after



TABLE CENTRE IN POINT DE CRUCÉ

BY IRÈNE D'OLZOWSKA



COLLAR IN NEEDLEPOINT LACE

BY IRÈNE D'OLSZOWSKA

the design which carried off the prize in the competition she herself promoted. The best lace-workers of Turnhout, an important centre of the industry known as Malines lace, were at work for more than eight months on this wonderful piece. Mlle. Irène D'Olszowska, a pupil of Prof. A. Crespin, whose very sane teaching has already borne some remarkable results, has also made designs for some pieces of lace offered to the Queen of Holland. The reproductions give a proof of her knowledge of the different "points" and of the technique generally of this art. F. K.

TORONTO.—Predictions, erstwhile freely vented, that the career of the Canadian Art Club would be a brief

one seem less and less likely of fulfilment as time passes. The club is rapidly gaining in strength and influence, and its reputation has been further enhanced by the character of the fifth annual exhibition held recently in Toronto, which would have been an entirely representative exhibition of present-day Canadian painting and sculpture but for the regrettable omission of the work of women artists. The club has adopted in this regard a narrow and prejudiced view-point, not at all in keeping with its pretensions and purposes. There is, at least, one woman painter among resident artists whose work, for power and truth of expres-

sion, ranks with that of any of her contemporaries of the other sex. The average standard of the



COLLAR IN NEEDLEPOINT LACE

BY IRÈNE D'OLSZOWSKA



"WINTER EVENING, MONTREAL"

BY MAURICE CULLEN

Present exhibition might, moreover, have been raised to a higher level by more careful selection to the exclusion of several pictures of relatively mediocre quality contributed by members not content to be represented by their best only.

Chief interest this year centred in the contributions of non-resident members, the canvases of Mr. Ernest Lawson and Mr. J. W. Morrice being especially fine. Mr. Lawson's work is now so well known in London that it were superfluous to generalise on it here. He showed four eminently sincere and personal examples of his art, all characterised by a broad and masterly handling and fine colour. His *Dieppe—The Beach* will be reckoned as among his masterpieces. Although so different in feeling, in treatment, and in subject it possesses the impressiveness, the majesty of Courbet's *Wave*, and it is therefore with the utmost satisfaction one learns that this superb work has been purchased by the Canadian Government to enrich the national collection. Of the other pictures by this artist, his winter landscape *Old Halton House—Sherbrooke Street, Montreal*, was particularly interesting. At first glance it did not appear to be more than a

carelessly drawn sketch, the brushing in of which could not have occupied more than an hour, and was so thinly painted in parts that the bare canvas showed through. Yet when properly viewed on the exhibition walls it impelled attention as a complete and finished work of exquisite tonality.

As a portrait-painter Mr. Curtis Williamson, of Toronto, has no rival in Canada. The portraits he exhibited on this occasion, namely, the *D. R. Wilkie, Esq.*, and the *William Cruikshanks, Esq.*, were admirable, particularly the latter work. Mr. Williamson's *Shacks at Night*, representing a group of broken-down wooden dwellings of the Toronto slums, over which, in the background, the massive walls of the modern sky-scraping buildings tower in strength and dignity, was another eminently vital work. Mr. Horatio Walker was represented by two important canvases, both of them, however, some what reminiscent in colour and feeling of Millet.

Other noteworthy work included Mr. Maurice Cullen's *Winter Evening, Montreal*, Mr. Homer Watson's *The Truants*, Mr. W. E. Atkinson's *Dispersing Clouds* and *Fireton Farm*, Mr. Archibald

Studio-Talk

Browne's *Low Tide*, Mr. Edmund Morris's *Saskatchewan Landscape* and *Coming Storm*—*The Country of the Crees*, Mr. Clarence Gagnon's *In the Laurentians—Winter and Late Summer Afternoon*—*Les Andelys on the Seine*, Mr. G. B. Bridgman's *The Magic Circle*, an early example done when evidently he was strongly under the influence of Cabanel, Mr. William H. Clapp's *Landscape*, and five very exquisite small panels of architectural and interior subjects by Mr. J. Kerr Lawson.

Sculpture was represented by the work of Mr. A. Phimister Proctor and Mr. Walter Allward, the former sending a large bronze *American Bison*, which, though well modelled, was scarcely convincing. Too obviously the model had been bred in captivity, and the fierce, indomitable spirit was not there. Mr. Allward's sketch model for a statue to be erected at Brantford, Ontario, in honour of the Bell telephone system was both original and poetical in conception.

H. M. L.

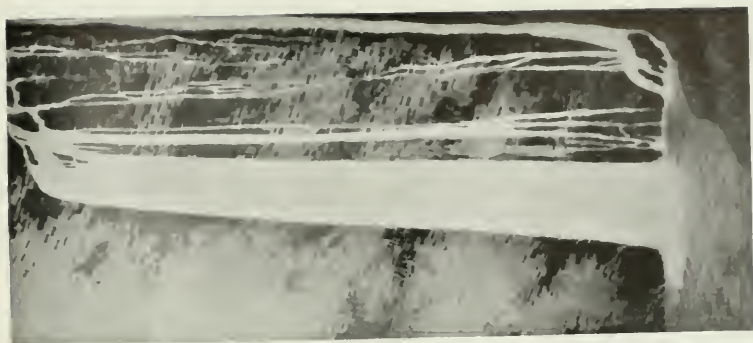
TOKYO.—A few of our young artists who have come to the front in recent years have by attempting to revolutionise the existing condition of things given promise of leaving lasting impressions upon the

progress of Japanese painting during the Meiji era—an era characterised by hopeless confusion in art and literature, an inevitable concomitant of the transition through which our nation is passing. Prominent among those who became centres of attraction was Hishida Shunso, of Tokyo. Unfortunately, however, he died last autumn at the early age of thirty-seven, just as public interest in his work was at its height. For the purpose of giving the art student an opportunity of studying his comparatively short life's work, over three hundred of his paintings and drawings were brought together recently and shown at the Tokyo School of Fine Art.

Shunso's work was classified according to five different periods. The first group consisted of his work while a student at the Tokyo School of Fine Art. It was only natural that these pictures should betray the influence of Kawabata Gyokusho, his teacher, but they showed evidences of unusual ability and justified in a way the public estimate of young Hishida as "a genius of the Meiji era." At the time of his graduation from the art school he used Shuko as his *nom de plume*. It was in the following year that he began to call himself Shunso—a name made up of two characters, *shun* meaning "the spring" and *sō* meaning "grass."



"THE MAGIC CIRCLE"



"A WATERFALL"

BY HOSHIDA KUNIO



"A DEER IN THE FOREST"

BY HOSHIDA KUNIO



"FOREST IN AUTUMN"

BY HOSHIDA KUNIO

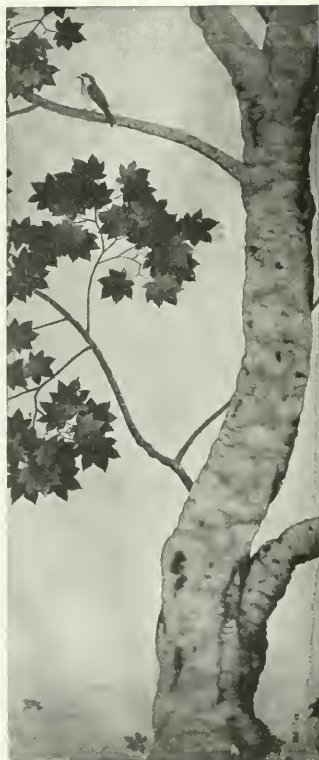


"EARLY SPRING": SIX-PANELLED SCREEN

BY HISHIDA SHUNSO

Shunso's second period was that of the Bijutsu-in (Fine Art Institute), and immediately followed the organisation of that institution by him and Okakura Kakuzo, the late Hashimoto Gwaho, and others in 1898. This was an experimental period with him as with many other artists. It was the time when young aspirants rebelled against the then existing condition of art, and each tried to work out something new, something which might serve to show others a new path for them to tread. It was the members of this institution who produced a peculiar sort of impressionistic painting and came to be called *mōroha* (indistinct or obscure school of painting). But Shunso's experimental trend of mind did not allow him to confine himself to that sort of work alone.

Shunso's third period was that of his foreign travels, beginning with his trip to India in 1903 and



"MAPLE-TREE AND A LITTLE BIRD," BY HISHIDA SHUNSO

ending with his return from Europe in the summer of 1905. Not satisfied with the diligent study of Buddhist paintings preserved at Nara, he went to India for a further investigation of Buddhist art. The Buddhist subjects he treated subsequently bear striking evidences of his study and observation in India. He painted a large number of pictures on silk during his American and European tour, and held exhibitions of his paintings together with those of Yokoyama Taikan, who accompanied him, in New York, Washington, D.C., Boston, London, Berlin, and Paris.

The fourth division consisted of his work done during his retirement at quiet Itsuura, in Hitachi province, where, in seclusion, he worked with his intimate friends who survive him: Yokoyama Taikan, Shimomura Kwanzan, and Kimura Buzan. Okakura Kakuzo was there also with them, and did



THE HARACHO BIRD
BY KWASUN SUZUKI

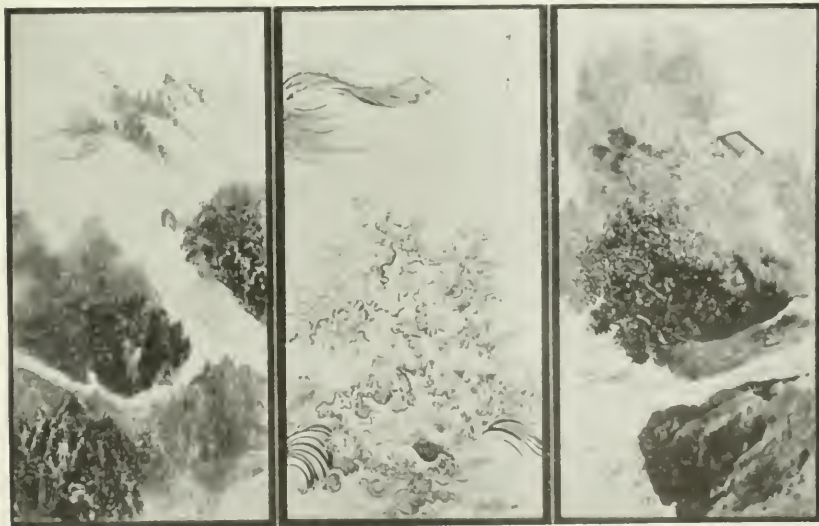
much to encourage them. Some excellent pictures were turned out by Shunso at this retreat, including *A Deer in the Forest*, here reproduced. His fifth and final period began with his removal to Yoyogi, a suburb of Tokyo, and ended with his untimely death last autumn. The *Ochiba* ("Fallen Leaves"), a pair of screens already reproduced in this magazine (see vol. xlix, p. 104), is perhaps the most important work of his life, though the artist himself seemed to have preferred the *Spring and Autumn*, a pair of two-panelled screens painted some time afterwards. A large percentage of his subsequent pictures bear a striking similarity to *Ochiba* in composition and treatment, as well as in colour. The *Forest in Autumn* and a pair of six-panelled screens called *Early Spring*, his very last work, show how extremely realistic and decorative his paintings became towards the end of his life.

It is interesting to note some of the changes Shunso's art underwent in course of time. As to subject, human figures predominated in his earlier works, followed by landscape, and later by *kwacho*, or flowers and birds. At first he seems to have emphasised the beauty and grace of pure line, then to have inclined towards the "obscure" style, giving expression to a feeling for colour rather than line, and later to have resorted to an extremely

realistic representation of objects in which colour and line played a very important part, and yet with the decorative function as the prime object in view, as shown in his *Forest in Autumn*. It was with this idea of the decorative function of the picture that he endeavoured to give a new interpretation to the Korin spirit: he strove to be a Korin of the Meiji era.

Shunso had many qualities and endowments favourable for the work he attempted. He had a natural talent for art. As Shimomura Kwanzan tells of him, if he were set to work with his friends at Itsuura with a given amount of the same material, Shunso would invariably show results far superior to any of the others in more than one way. He was, moreover, extremely diligent, and submitted himself to a long and laborious discipline. The experimental trend of his mind was a valuable quality for one trying for a new interpretation of art, and was brought to bear in a search for new colours. Often he brought home a bit of clay or piece of stone he happened to come across, and with it he tried to prepare the colours he wanted. This accounts for a strange impurity of colour found in some of his paintings.

Still another valuable gift he had was his rare



"LANDSCAPE AFTER RAIN"

BY KAWAHATA GYOKUSHO

talent for composition—more especially of simple subjects for *kakemono* or screens. That he turned this talent to good account for emphasising the decorative function of the picture—the very life of Korin's work—is clearly shown in nearly all his work here reproduced. He seems to have striven, especially in his later work, to accomplish his decorative purpose, not by that extreme economy of line which marked the work of Korin, but mainly by highly realistic methods, though some of his pictures, especially landscapes, bear slight resemblances to Korin in the use of simple, sweeping lines. Shunso was not wanting in the artistic temperament, but he was a man of head rather than of heart. At times he showed a want of sympathy in portraying nature, though he generally succeeded in imbuing with rare dignity even his most realistic pictures. It was this lack which cast a shadow of doubt as to the possibility of his realising the end he aimed at. Be that as it may, in his struggle he explored new fields which others may cultivate with profit, and the value of such work cannot be over-estimated in this age of transition. To the

history of Japanese painting in the Meiji era he added a colour which will not soon fade away.

In the first of my articles on "Japanese Art and Artists of To-day," which appeared in *THE STUDIO* of July 1910, I gave a short account of Kwason Suzuki, whose work is well known and appreciated in the West. The example of which a reproduction in colour is included among the accompanying illustrations will interest many readers of this magazine. He is very skilful both in landscape and in *kwacho* (flowers and birds), and his work is thoroughly Eastern in spirit.

The public are now much interested in the question of the appointment of a successor to Kawabata Gyokushō at the Tokyo School of Fine Art. It will be remembered that Gyokushō became a teacher of Japanese painting at that school when it was established in 1888; and that his *monjin*, or pupils, celebrated the seventieth anniversary of his birthday last year. Owing to failing health, he retired from active life a few years ago, and has in



"RAIN"

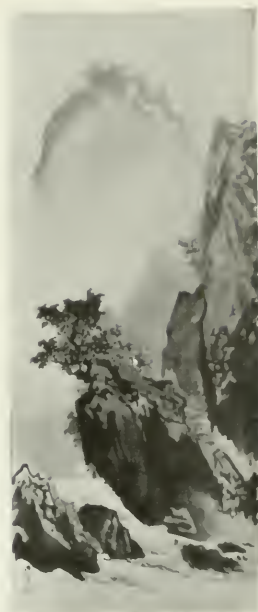
BY TAKENOUCHI SEIHŌ



"MOONLIGHT"
BY KAWABATA GYOKUSHŌ



"KOHARI"
BY SHIMASAKI RYŪ



"MOUNTAIN STREAM"
BY FUKUI KŌTEI

recent years produced comparatively few works, chiefly sketches such as the *Moonlight* and *Land scape after Rain* here reproduced, and has finally resigned the head-professorship at the art school which he has held for some time past. His eldest son, Gyokusetsu, and his second son, Moshō, are making themselves known in the art world, while several of his *monjin*, such as Shisen, Fukui Kōtei, Yamada Keichū, Shimasaki Ryū, Seishō, and Tanaka Raishō, have already attained eminence. It may be added that Fukui Kōtei, who painted over twelve hundred pictures in one day (*see THE STUDIO*, vol. I, p. 101), is a professor in the Tokyo School of Fine Art. But none of the *monjin* seems to be destined to take the place of the retired master. Takenouchi Seishō, of Kyoto, who occupies a very high position among young artists of to-day in the public estimation, has been mentioned as a possible successor, but the rumour has been denied.

Just now the Japanese are showing almost undue enthusiasm for art. There is a spirit of rivalry among different *gwa-yoku*, or studios, and schools of painting, especially in the preparation of their

exhibitions, which are well attended and patronised. The numerous art sales are crowded with enthusiasts, and the works of nearly every artist more or less well known fetch enormous prices. The boom is not only in the old masters, but contemporary artists also are sharing in it. Their studios are packed with stretched silk waiting for the master's brush. The *hyōsoshi*, who mount the pictures into *kake-mono*, or hanging pictures, are burning their midnight oil. The whole art world here is astir, and a reticent observer shakes his doubtful head, questioning the sanity of it all and wondering at its possible outcome.

To be sure, even now our artists are not without some trials and disappointments, due mainly to the erroneous judgment and erratic demands of the public, but they also have many encouragements. The greatest among them is the Imperial patronage, and it has a special significance at this transitional period in our art, when the opinions of our critics are so divergent and the views of our artists so undecided. No artist can conceive a higher honour than that of having his work bought by the members



LANDSCAPE

BY TANAKA RAISHŌ

of the Imperial family, or for the use of the Imperial household. The far-reaching influence of this form of patronage is greater than is ordinarily admitted. It is beginning to tell on the choice of subject, and the size and style of the works that are to be seen at different art exhibitions held in the capital. There are some who fear, and not without good reason, that it may be carried too far for the healthy development of art. But no one can deny that the strong stimulus which is afforded by the interest so consistently taken in art by the members of the Imperial family is one of the greatest factors in the modern development of art in Japan. Hitherto this interest has been confined chiefly to Japanese painting, sculpture, and metalwork, but this year a number of oil pictures have for the first time been bought for the use of the Imperial household from exhibitions.

HARADA JIRO.

PHILADELPHIA.—The celebration of the centennial of the war of 1812, and of the one hundred and twenty-fifth anniversary of the framing of the constitution of the United States in Philadelphia, will be the occasion of an historical pageant depicting

the principal episodes in the history of Philadelphia, to be held during six consecutive days, from October 7 to 12 inclusive, at Belmont, the former colonial estate of the Peters family, but now forming part of Fairmount Park. Upwards of five thousand costumed people will figure in the procession, and among them will appear many representatives of old Philadelphia families in correct and picturesque dress. Incidents connected with the Dutch and Swedish settlements, the arrival of William Penn and founding of the city by him, the War of the Revolution, the Declaration of Independence, the famous "Meschianza"—a mediæval tournament that was a remarkable social event of that time—Lafayette's reception in Philadelphia in 1824, representations in appropriate costume of the old districts of the city by young women now residing there, form part of the programme, ending with a march past, a feature of recent English pageants. The president of the committee is the Hon. Rudolph Blankenburg, the mayor of Philadelphia; the secretary and director is Dr. Oberholtzer. The services of Miss Margaret McHenry have been engaged in the capacity of Mistress of the Wardrobe, and Mr. Charles H. Stephens as Master of Colour and Design. Much of the work is being done *con amore* by persons interested only in the artistic success of the pageant, and no pains are spared in order to make the costumes and properties historically correct.

E. C.



OFFICIAL SEAL OF THE HISTORICAL PAGEANT, PHILADELPHIA, OCTOBER 1912. PREMIATED DESIGN BY MAY W. BONSALE.

Reviews and Notices

REVIEWS AND NOTICES.

Memories of James McNeill Whistler. By THOMAS R. WAY. (London: John Lane.) 10s. net.—After many memoirs on "The Butterfly," treating of Whistler's complex personality, Mr. Way's picture of the workman and of his noble simplicity is refreshing. Mr. Way came in touch with Whistler over the art of lithography. The history of the preparation of the artist's early lithographs, and of his connection with the magazine "Piccadilly," edited by Mr. Theodore Watts in 1878, is most interesting. The descriptive picture of Whistler in the act of painting is valuable—one to be preserved for posterity. Whistler's methods with various mediums have been often described, but never so authoritatively as here. We are glad to see the tribute to the great patron, Leyland, from a writer behind the scenes of the quarrel with the painter. It is pleasant to have the author's recollection of the delivery of the great "Ten o'clock" Lecture, and of the effort that was spent upon this production. All Whistler's real appreciators join the author in deeply deploring "the physical wear and tear and time that Whistler devoted to Press correspondence, and fights with people of no importance whatever." Whistler's personality emerges in a very attractive light from the matter-of-fact and unassumingly written narrative of the author's lithographic association with him. The book is profusely illustrated by studies which show that the most sympathetic qualities of Whistler's finished work were present the moment his pencil touched paper, giving a peculiar effectiveness to the slightest things.

English Ironwork of the XVIIIth and XIXth Centuries. By J. STARKIE-GARDNER. (London: B. T. Batsford.) 42s. net.—In undertaking this history of English ironwork—the present volume being, as we gather from the introduction, a first instalment only, treating of the objects most liable to deterioration or destruction through exposure—Mr. Starkie-Gardner has earned the gratitude of all students of English arts and crafts, for the subject is one that has been very scantily treated hitherto. The period covered by this volume was one which witnessed a remarkable and indeed unexampled revival of decorative smithing, following upon two centuries during which the craft had dwindled into insignificance; and here, as in other branches of applied art, it seems that the credit for the development that took place must be given in chief measure to an alien, Jean Tijou, of whose antecedents not much is known, but who is thought to

have been a French Protestant refugee living in Holland under the protection of William and Mary of Orange, whose enlightened patronage he enjoyed for many years after they became rulers of England. Among the native craftsmen, however, decorative smithing was not dead, but only dormant, and the advent of Tijou and his royal patrons sufficed to rekindle the languishing embers. "All his successors bore English names, and almost from the outset he found English rivals superior in some ways even to himself as designers." That this last statement is not without truth will be seen on examining the splendid specimens of ornamental work reproduced in the volume, and it is interesting to note that these native craftsmen were for the most part also the designers. How it came about that the great smiths who succeeded Tijou left no equally important successors is explained by Mr. Gardner in a section dealing with "The Influence of the Architect." "The tendency of the architect to monopolise all the designing, not only of the structure, but of its decoration and contents, increased progressively, culminating in the brothers Adam, who would not permit so much as a picture or piece of furniture to be posed without their advice and consent. By them the *maitres ornementistes*, or professional designers and craftsmen, the very originators of all applied design, were finally suppressed and squeezed out of existence, the result being within a few decades the utter collapse of all art in the country in the Early Victorian days." More than half the present volume is concerned with the evolution of gates, and except where the work of Tijou and his successors is dealt with the subject is treated topographically, the large number of excellent colotype and other reproductions, mostly from photographs by Mr. Horace Dan, giving distinction to the volume. The treatment of the gate is followed by an interesting section on railings, balustrades, balconies, stair-ramps, and grilles, and another on lampholders, brackets, signs, and vanes, both being well illustrated. Various indexes add to the utility of the book as a work of reference.

Individuality and Art. By HERBERT E. A. FURST. (Macmillan: London.) 3s. 6d. net.—The thesis of this essay is summed up in its final words. "The *Fighting Temeraire* is no more truly a product of individuality than the bower bird's bower, it happened as inevitably as the Fall of Rome, and is as much to Turner's credit as the rotation of the earth upon its axis." Mr. Furst enumerates Candle Taxes, Martyr Kings, Gold dust and Slave traffic, Merry Monarchs, Philosophers, Norman Raiders,

Reviews and Notices

Whitebait, Champagne and Grog, and Poetry and Painters as contributing causes towards the achievement of Turner's *Fighting Temeraire*. Who has not in his time followed with despair the theory of "cause and effect," after the fashion of Mr. Furst, and before a picture, or anything else, vaguely looked back in imagination upon the sequence of events that possibly led up to the moment of being in its presence? Quite lately the metaphysicians have scrutinised this phenomenon and seen an escape from the apparent vanity of human ideals in the spontaneous or creative element of evolution. Mr. Furst deals with a truth not so often remembered in connection with results in art as in life, and his essay written round Turner's *Fighting Temeraire* may enable some people to regard the picture in a, to them, new and interesting light. But we very much doubt whether it will be in the light of the *whole* truth about artistic creation. Mr. Furst's book is a slight corrective to the modern tendency to exploit "individuality," and as such is welcome. But to banish the whole idea of individuality or spontaneity from the face of the earth, which is what Mr. Furst does, at any rate in effect, is going further than the principle of "cause and effect," to the extent to which we at present understand it, will allow. The book is illustrated with pictures after Turner, Paul Bril, Claude Lorrain, and William van de Velde the younger.

Educational Needlecraft. By MARGARET SWANSON and ANN MACBETH. (London: Longmans, Green and Co.) 4s. 6d. net.—Earnest and intelligent interest in art and craft is still very active in the North; not content with organising a new departure in stitchery at the Glasgow School of Art, and throughout the western division of Scotland, Miss Swanson and Miss Macbeth have issued an exhaustive handbook on the subject. The new system may be described as a common-sense method of teaching needlecraft, beginning with the child of six, before the eye has developed to normal vision. By graduated instruction the young student is initiated in the interesting and important work of tacking, over-seaming, hemming, herring-boning, darning, button-holing, chain-stitching, binding, gathering, and numerous other stitching exercises, and all the while she is encouraged in self-reliance, the foundation note of individuality. Over two hundred carefully drawn diagrams emphasise the clearly written instructions, while six coloured plates direct attention to the higher accomplishment in new embroidery. The work is a timely contribution to the modern art movement, in which Glasgow has played a conspicuous part,

and experience and ability have enabled the authors to produce a book that should become a classic in needlecraft.

Christ Church, Oxford: An Anthology in Prose and Verse. Selected by ARTHUR HASSALL, M.A. (London: Hodder and Stoughton.) 63s. net.—The letterpress of this fine volume, bound in white buckram and bearing the arms of the college it celebrates emblazoned on both covers, is a little disappointing. Preceding the anthology there is an interesting narrative of the history of this famous institution, but the anthology itself, in spite of some entertaining reminiscences by alumni, is hardly worthy of a college which has in our own days given Britain several of her Prime Ministers, and has besides nurtured a whole host of men distinguished in various walks of life. Of some of these we get glimpses here and there in the book, but in this respect the letterpress lacks the interest of the illustrations, which are all in colour and include reproductions of the portraits of some of the eminent personages associated with Christ Church, such as Cardinal Wolsey, its projector, from the portrait attributed to R. Greenbury; King Henry VIII., its actual founder, from Sonmans's painting; Queen Elizabeth, from a portrait attributed to Zuccaro; Dean Aldrich and John Locke, by Kneller; John Wesley, by Romney; Dr. Pusey, by G. Richmond; Gladstone, by Millais; Dean Liddell, by Watts; and Canon Liddon, by Herkomer. These portraits are, in fact, the chief attraction of the volume, which also contains a dozen or more reproductions of paintings by Arthur Garratt, who has presented various views of the college and its surroundings.

The Works of Man. By LISLE MARCH PHILLIPS. (London: Duckworth and Co.) 7s. 6d. net.—Many of the essays included in this volume have already appeared in periodicals and teem with original suggestions, notably those on "What Art Meant to the Greeks," in which the differences between Greek and Gothic architecture are well defined, and that on the Gothic Contribution, which brings out forcibly the essential qualities of the Pointed style and the delight taken by its exponents in "the vitality of the arch principle." Other articles, however, especially that on the temples of Egypt, cannot fail to provoke hostile criticism. To be able to see in the noble sanctuaries of the Land of the Nile nothing but a triumph of matter over mind, and to condemn all Egyptian sculpture as "barren of intellectual insight and intellectual interest," seems to betray on the part of the author a strange insensibility to

Reviews and Notices

an art that has for centuries made an irresistible appeal to those able to appreciate it at its true value.

A Child's Visions. By DAPHNE ALLEN. (London: Allen.) 6s. net.—This volume of drawings by a child of twelve is extremely interesting; and it has poetry of its own, for the little artist has great feeling. The skill is phenomenal—if the word skill is the best one for the intimate character of the drawing. Real kindness would seem to dictate that Miss Allen's friends should withhold the full expression of their enthusiasm over her drawings for a little while. Many an artist has been less than he might have been for the want of criticism to contend with, failing to lift his art above the level at which it too immediately met with recognition. We believe we shall be right in attributing the quality of these drawings to the response of a nature highly attuned to the influence of pictures, rather than to any abnormal readiness in the observation of Nature. The reminiscent character of pose and gesture in the artist's figures supports this view, though this being unconscious does not detract from their merit. The drawings are all notable for resource of composition in combining groups of figures, and for a delightful sense of colour. Mr. C. Lewis Hind sympathetically prefaces the book.

Nature in Italian Art. By EMMA GURNEY SALTER, M.A. (London: A. and C. Black.) 7s. 6d. net.—The remarkable contrast noticeable in Italian Renaissance paintings between the realistic interpretation of such details of the foreground in figure-subjects as trees and foliage, fruit and flowers, and the stereotyped treatment of landscape backgrounds is very clearly brought out by Miss Salter in this thoughtful, brightly written, and appropriately illustrated volume. She proves that however greatly the early masters may have differed from their successors of the Golden Age in their technical skill and attitude towards their themes, they were alike in their love of the scenery of their native land and in their comparative indifference to that of any other country. This love she claims was an heirloom from remote Latin times, which, though it had long remained latent, awoke to life in art as well as in literature in the thirteenth century, and she devotes her first chapter to a careful examination of the various influences that from the first affected nature painting in Italy, amongst which she considers classic tradition to have been of special importance. She then traces the actual development of landscape art in the peninsula, recognising in it three distinct stages, the first being that in which it is entirely subsidiary to the figure subject, the second that in which it holds an equal place with

it, and the third that in which it has at last become the main object.

Chats on Cottage and Farmhouse Furniture. By ARTHUR HAYDEN. (London: Fisher Unwin.) 5s. net.—The study of cottage and farmhouse furniture is a particularly interesting one, as it is in these examples of the furniture maker's skill that we find the development of a really national art, practically uninfluenced and unaffected by foreign styles. Mr. Hayden has gone into the subject thoroughly, and his text is well illustrated with a great number of reproductions in half-tone. Nowadays, when so many of the old homesteads and farmhouses are disappearing and their furniture being dispersed, and since also there is at the same time such a vogue in modern domestic architecture for cottage styles and cottage interiors, this addition to the handy series of "Chats" is welcome.

Military Architecture in England during the Middle Ages. By A. HAMILTON THOMPSON, M.A., F.S.A. (London: Henry Frowde, Oxford University Press.) 7s. 6d. net.—We have reviewed recently in THE STUDIO more than one work dealing with mediæval fortifications, castles, and walled towns. That at present under consideration, though covering to some extent the same ground, treats of the subject from a military and technical standpoint as well as from the purely archaeological point of view. Reproductions in half-tone of excellent photos of many of the old castles accompany the letterpress, and there are a large number of line drawings in the text.

Messrs. Macmillan and Co. have published a translation of Dr. Friedrich Nuechter's *Albrecht Durer* (6s. net.), in which along with an account of the artist's life some fifty or more of his engravings and pictures are reproduced, with explanatory comments. The reproductions as a whole are excellent, and many of them are on a larger scale than usual, especially those of the wood cuts, enabling one to appreciate those "technical marvels" which, as Sir Martin Conway remarks in an introductory note, "impose wonder and admiration on the attentive observer."

At the Late British Exhibition, Shepherd's Bush, Messrs. Octagon and Co. are showing a house completely furnished by them as an example of what can be done for a comparatively small outlay. This house, which has attracted much attention from visitors, is practically a fac-simile of some that are being erected on the Gidea Park Estate, near Romford, in Essex, one of the latest ventures in Garden City planning.

THE LAY FIGURE: ON THE
VICE OF OVER-PRODUCTION.

"WHAT a lazy lot artists are!" sighed the Plain Man. "How they waste their time! Really, I do not think there is any other class of men which lacks so lamentably all sense of responsibility, and evades so persistently the serious obligations of existence. The artist is by instinct and habit a loafer, and drifts through life carelessly, leaving everything to chance."

"That is a serious slander on a very sincere and hard-working body of men," protested the Man with the Red Tie. "Artists are quite as conscious of the obligations of existence as any other type of worker, and their conscientiousness is beyond question."

"But they work without system," argued the Plain Man; "and they do things by fits and starts. The want of orderly method makes their production irregular and their output uncertain—such ways in any commercial undertaking would rightly be regarded as entirely indefensible and would lead to inevitable disaster."

"The artist's profession has happily not yet sunk to the level of a commercial undertaking," returned the Man with the Red Tie; "so your argument does not apply. He works in the way that suits best the particular conditions of his practice, and it is ridiculous to call him an idler merely because he does not keep regular office hours."

"I would like to say," broke in the Art Critic, "that in my view the real ground of complaint against artists is not that they are idlers or lazy loafers, but that they do too much. Whether they keep regular hours or not is a matter of no importance; the real point to discuss is whether they make the best use of their working time."

"You'd say they do too much!" cried the Plain Man. "That is absurd, because there must always be waste of time when work is done irregularly and without system. Every artist could increase his output by adopting businesslike methods."

"And do you think it would be to the artist's advantage to increase his output?" asked the Critic. "I contend that the output of nearly every artist is already greater than it ought to be, and I want to see it reduced, not increased."

"Then you do not understand the rudiments of business," replied the Plain Man. "The artist is a producer and there is a certain demand for his wares, therefore the more of them he can put on the market the more efficiently will he meet this demand. Obviously it is to his advantage to be able

to increase his sales by adding to the amount of his stock-in-trade, and as obviously is it his duty to choose that method of carrying on his business which will give him the fullest measure of production."

"I suppose the quality of his work does not matter in the least," exclaimed the Man with the Red Tie; "it is only quantity that counts."

"Ah! there you have it," agreed the Critic. "The artist is so constituted that if you systematise his methods of production or if you encourage him to work beyond his natural inclination you take away from his art just what makes it worth having. My complaint against modern artists is that they have so far adopted commercial methods that they are all, or most of them, struggling to do much more than they are capable of doing, and as a consequence there is an all-round deterioration in the quality of their work. Over-production is the curse of the art of our times, and it has brought into existence a hasty, ill-considered, and incomplete kind of work which has no right to attention. Our artists must always be doing something, always rushing to put new things before the public, and as they will not allow themselves time to think, their stuff comes out in a condition of indecent imperfection that is altogether deplorable."

"Do you really mean to say that the quality of an artist's work falls off when he produces it rapidly?" asked the Plain Man.

"Not necessarily," answered the Critic: "but it is certain to fall off if rapidity of production is gained by the sacrifice of preliminary thought and of care in execution."

"I cannot see why a man's work should deteriorate simply because by adopting a more orderly system of working he enables himself to produce two things in the time he has hitherto given to one," protested the Plain Man.

"Ah! that is because you do not understand how necessary it is that the artist should give long and careful consideration to everything he does," said the Critic. "The man who has fallen into the vice of over-production trusts simply to his manual dexterity to carry him through, and any hasty idea seems good enough to work on if only it affords him chances of showing his executive cleverness. As a result, his art goes on getting emptier and more superficial until at last it is hardly worthy of even casual notice. That is what happens to the artist who tries to do two things in the time that is barely enough for one."

"I am afraid you are right," sighed the Man with the Red Tie. THE LAY FIGURE.

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